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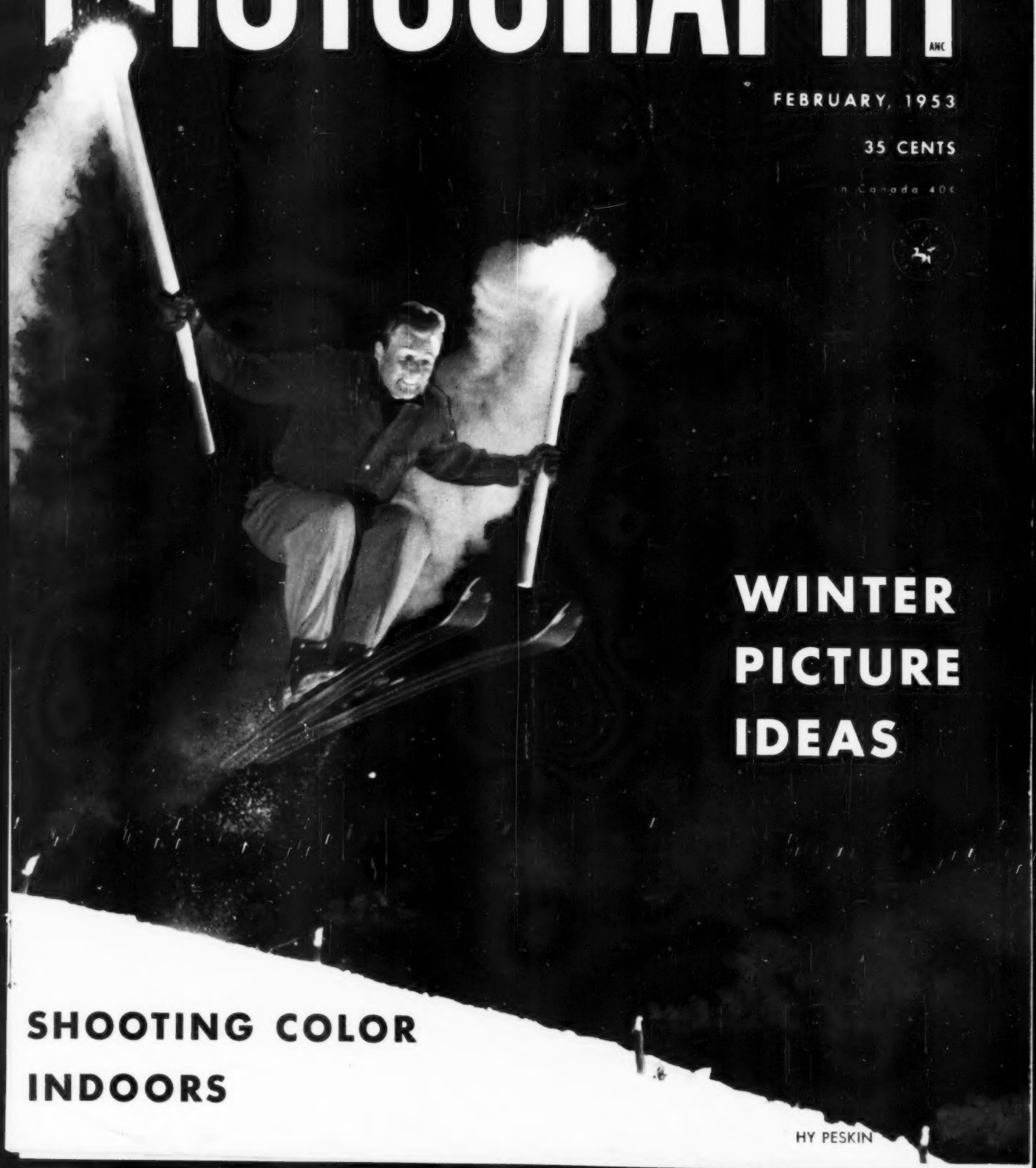

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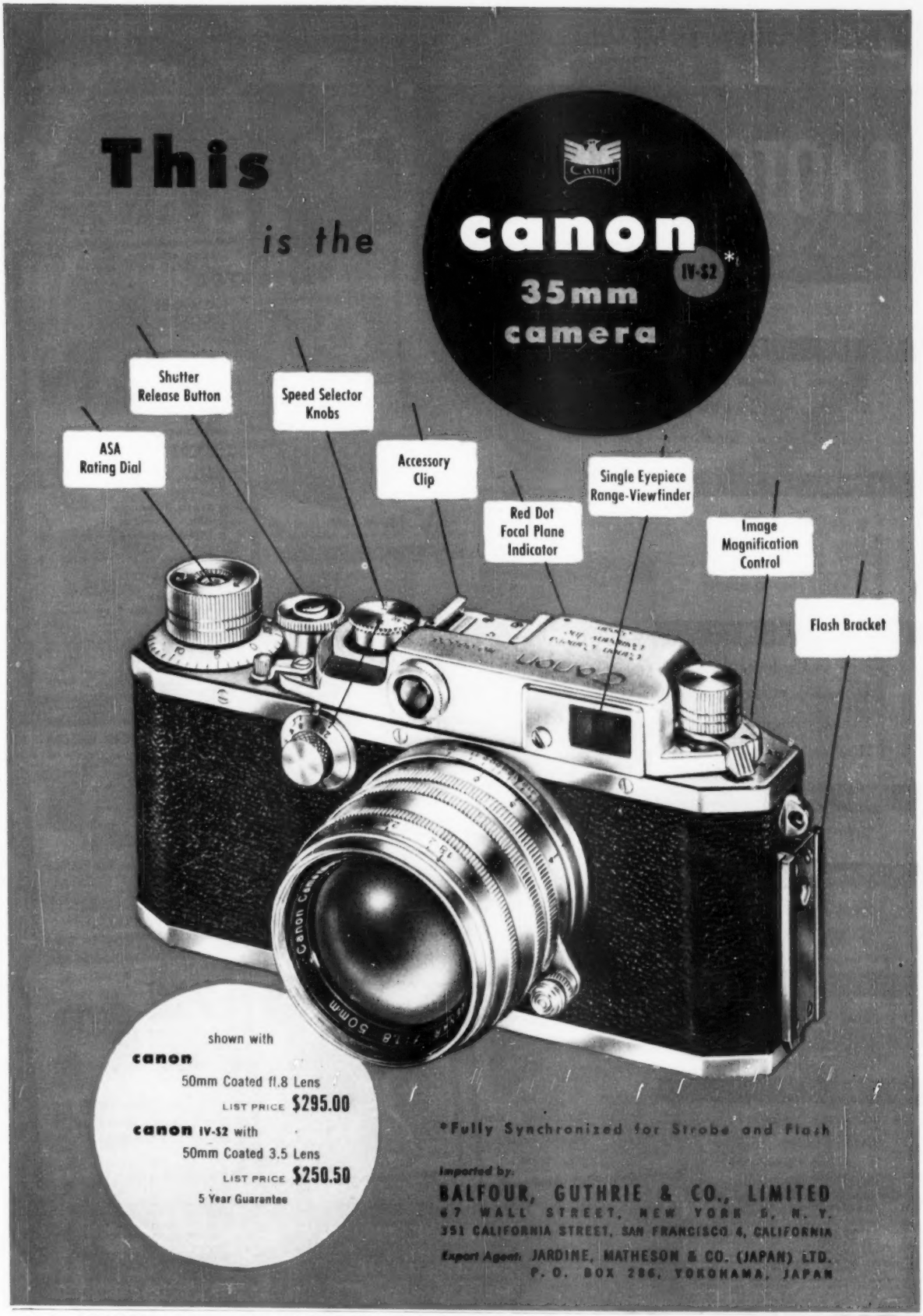

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FEBRUARY, 1953 VOLUME 32, NUMBER 2

PHOTOGRAPHY

Hy Peskin, young and versatile free-lance magazine photographer, was on assignment in Sun Valley, Idaho, when he made this photograph of champion skier and instructor Leif Odmark, jumping at night. Skiing with flares in hand was an idea that occurred to Peskin after watching the filming of a Hollywood movie. His lighting was provided by six blue 22B flashbulbs. He exposed on 4x5 Daylight Type Ektachrome in 1/400 of a second, shooting with an Anniversary Speed Graphic equipped with a 5¼-inch, f/4.7 Kodak Ektar lens set at f/8.

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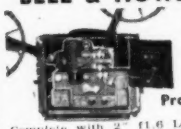

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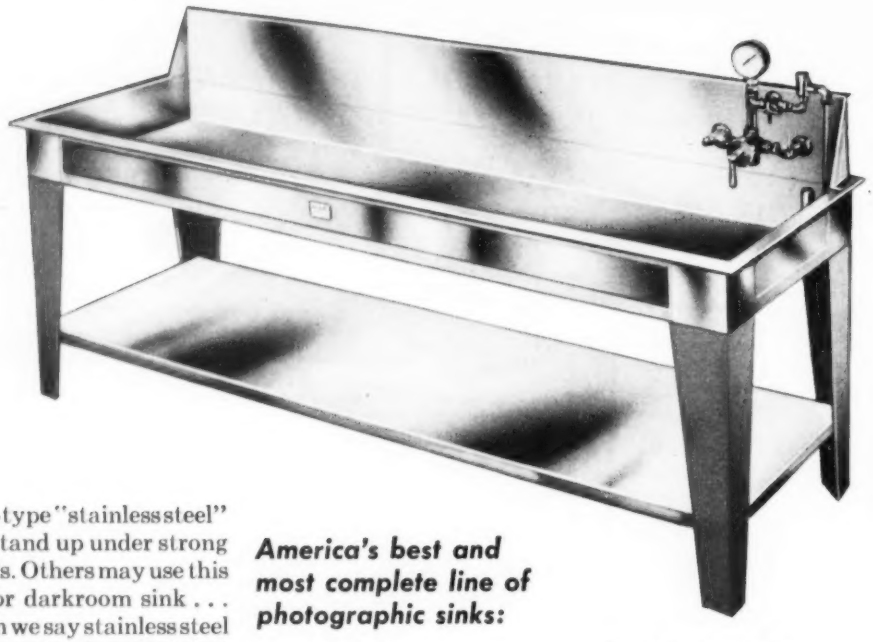

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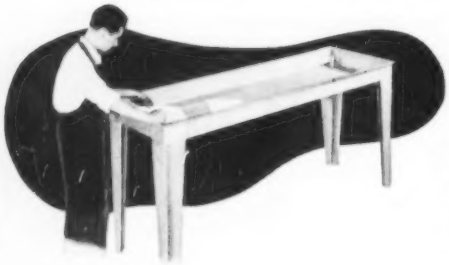

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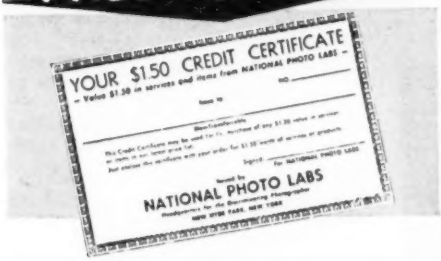

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Guaranteed. 10 rolls-$1.69, 20 rolls-$2.98, 40 rolls-$5.49.
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127 ROLL FILM—LUCKY BUY!!!
Fine Grain, Medium Speed. 50 Day. 32 Tung.
10 rolls $1.39 20 rolls $2.50 40 rolls $4.00
(Shp. wgt.—10 rolls 1 lb.) 100 rolls $9.50

Fresh 35mm Film — Here's A Real Value!
E.K. PLUS X—100' roll SAFETY 1953 Date.....$2.95
E.K. SUPER XX—100' roll SAFETY 1953 Date..... 3.25
DuPONT 2—100' roll.....$1.75—3 rolls..... 5.00
DuPONT 2—36 Exp. Cart....12 for $2.75, 24— 5.00
(Shp. wgts.—100'—1 lb. 12 cart—2 lbs. 24 cart—3 lbs.)

! ! Money Saving Opportunity ! !
BRAND NEW 35MM BULK FILM LOADER
Load your own 35mm film for pennies...and save dollars! $5.50 plus 12 empty E.K. carts FREE
Reg. retail price $6.95 (Shp. wgt.—2 lbs.)

!!JUST REDUCED!!
4x5 Ansco Isopan, Kodak Panatomic X, and Kodak Infra-Red..2 doz. $1.59, 6 doz. $4.50
EXCELLENT QUALITY, SHORT DATED MIXED SELECTION PERMITTED. Shp. wgts. 2 doz.—1 lb. 8 doz.—3 lbs.

Roll Film - Ansco Supreme, No. 620, Factory Packed, 1950 Dating. Guaranteed Perfect!
(Shp. wgt. 12 rolls—1 lb.) 12 rolls for $3.19

TERRIFIC 16mm FILM VALUE
16mm x 100' KODAK SUPER X MOVIE FILM...FREE PROCESSING INCLUDED $2.98 each
(Shp. wgt.—1 lb. ea. 4—2 lbs.) 4 for $10.95

DRASTIC REDUCTION!!!
4x5 Eastman Kodak Super XX Film Pack
$1.19 ea. 5 for $5.00
4x5 Kodak Ortho X, Super XX, Cut Film
2 doz. $1.25 8 doz. $4.50
(Shipping weights 2 doz.—1 lb. 8 doz.—3 lbs.)

Tremendous Savings In Enlarging Paper
Kodabromide Enlarg. Paper 8"x 10", F 3, SW Glossy $4.25 Gross (Shp. wgt. 5 lbs. per gross) 3 Gross-$12.00

CONTACT PAPER—CLOSE OUT!
AZO, ANSCO, HALOID 4x5 SW Glossy Contact Paper ORIG. FACTORY PACK. Guar. (Shp. wgt.—1 lb. per gross) F1 and 3 $.98 gross 3 gr.—$2.75 6 gr.—$4.95

IMPORTANT 16mm VALUE
16mm x 50' Kodak Super X and Ansco Hypan, Blue Base Reversal Film.
Factory packed can of 28 rolls — $11.95
2 cans—$22.50 3 cans—$32.00
For Limited Time Only! 12 rolls — $5.85
Convince Yourself How Good This Film Is!
(Shp. wgts.—12 rolls 2 lbs. 1 can 5 lbs.)
Empty Magazines 59¢ each..12 for $6.00. With any purchase of 16mm film — 12 empty mag. $5.00
(Shp. wgts.—1 lb. ea. 12-7 lbs.) 24 empty mag. $9.00

BRAND NEW 16mm x 50' SUPER X MAGAZINES. LOADED BY EASTMAN KODAK. PRICE INCLUDES FREE PROCESSING AND FAST, FREE RETURN SERVICE (Shp. wgt.—1 lb. ea.) New Low Price! $2.39 ea. 2 for $4.50

AERIAL FILM Cut Your Own Sheet Film For Pennies!
KODAK Super XX, 5½"x 56' 1 roll $2.50, 4—$9.00 (Shp. wgt.—2 lbs. per roll)
KODAK InfraRed, 9½"x 75' 1 roll $2.95 (Shp. wgt.—6 lbs. per roll)

Be sure to include postage. ALL C.O.D.'s 30% DEPOSIT. Items not marked fresh are past date but fully guaranteed.
Export and wholesale inquiries invited. Minimum order $3.00. California residents include 3% sales tax.
FREESTYLE SALES CO.
1431 N. Western Ave., Hollywood 27, Calif.

letters to the editor

ED.

Concorde, Not Vendôme

This letter is to question a caption for one of the pictures in your October issue—the one on page 76, in your article on bad weather photography. You call it *Place Vendôme* in Paris. No matter how

I look at it, I cannot see where *Place Vendôme* is. The picture seems to be of the *Place de la Concorde.*

Christopher H. Murphy
Providence, R. I.

• *And so it is, Mr. Murphy! Shame on our caption-writer, who's been to Paris and knows better! The error was also caught by an Army sergeant on duty in Europe, and by an employee of the Paris office of the Mutual Security Agency.* —ED.

UN in Advertising

In your December issue, on page 30, there was an ad for a certain camera which used a picture of the United Nations Security Council in session. In your October issue there was an article called *The Picture That Couldn't Be Made,* which stated that no picture of the Council could be used for advertising purposes. Is this ad breaking the law, or is their picture a fake too?

Danny Morris
Los Angeles, Calif.

• *We called this to the attention of a lady in the United Nations press relations office, and she assured us that this use of such a picture was a breach of regulations. The U. N. has extensive facilities for enforcing these rules, but cannot be a hundred percent effective. It depends heavily on the good will and co-operation of advertisers and agencies. The picture was definitely not a fake.*—ED.

Our Contest Winners

I have just had a sad experience. It was the arrival in the mail of your contest issue, which I opened with enthusiasm and which I closed with disgust! Gone are the genuinely good photographs, to be replaced by pictures which are purely realistic, with nothing of the photographer's art in them. Any experienced photographer can technically tear most of the prize-winners apart. Most of the pictures, especially the foreign ones, are fuzzy with grain. From the evidence it seems that your judges are solely interested in pictures of dramatic value, of a harsh newsy tone, instead of entries that might be true photographic art. I am afraid PHOTOGRAPHY is slipping away from the values of photography as an art and substituting flashbulb press stuff. I am not a sorrowful loser in the contest. I am just downright disturbed about the lack of good pictures.

Paul Fisher
Tucson, Ariz.

So I didn't win! For many months I have been waiting for this issue; I was sure I had exposed the emulsion to the proper subject and would be right there on the first page: first prize, ego overfed, hat too small. But here I am in my darkroom with a retouching pencil, putting my tears into writing. So help me, every well-exposed, well-processed, pleasurable print in the issue proves to me I am breathing the same air as the winners, while I am having a very happy cry—admiring what I see in the prize-winning issue.

Dr. W. Dennis Lewis
Portland, Ore.

Regardless of the verdict of the experts on the "new values," the overall impression given by your 1952 Contest is less satisfying than that of the preceding year.

Robert S. Levillain
La Plume, Pa.

Let me congratulate you warmly on the contest, which is a wondrous improvement over what has gone before. It is heartening to see a premium put on photographs which relate to our times, rather than the vapid, monotonous, empty work which has so often won prizes incommensurate with its worth.

Beaumont Newhall
Rochester, N. Y.

Stereo with Mirrors

Of all the gimmicks and gadgets and methods brought out from time to time in photography magazines to enable the reader to see third-dimension pictures on the printed page, the mirror method in your November issue is the best. I was doubtful when I first reached for a pocket mirror, but about five seconds' experimenting and WOW!—I did see full-color third dimension with no eyestrain or imagination! How about treating your readers to a coupla bucks more worth of these stereo color plates?

Willard I. Nico
Toluca Lake, Calif.

I must tell you how much I appreciated your article, *Stereo Today,* in the November issue. I hope to read more about it in further issues. I was especially thrilled with the two color plates to be viewed

ALL FINISHED IN 60 SECONDS...

Best pictures you ever took

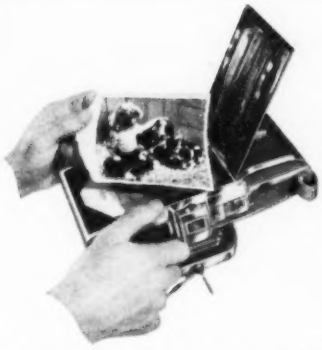
• Snap the shutter, pull a tab, and 60 seconds later lift out a beautiful finished picture . . . the best you ever took. That's what you can do with the Polaroid® Land Camera.

At parties and family gatherings, showing the finished print doubles the fun. On trips, you're always sure of getting the picture, because you see results on the spot. You can shoot again if you're not satisfied.

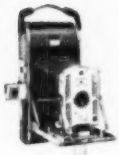
Polaroid photography is thrifty, too. You don't have to use up a whole roll for the one or two pictures you want right away. You'll never waste a roll trying to make pictures in doubtful light. A single shot will show you if it can be done.

Want to see for yourself? Ask your photo dealer to show you. In 60 seconds you'll hold the evidence in your hand—a brilliant 3¼" x 4¼" finished print. A whisk of the new Polaroid Print Coater and your picture will be preserved with a permanent, hard finish. When you see this exciting camera in action, you'll say, "Why wait days when a minute does it?"

Polaroid Corporation, Cambridge 39, Massachusetts



60 seconds after you snap the shutter, lift out a beautiful finished print like this.



Model 95

Why wait days when a minute does it?

POLAROID *Land* CAMERAS

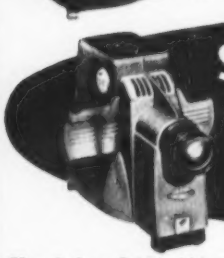
Pathfinder Model 110

"You always have reserved seats for 'THE GREATEST SLIDE SHOW ON EARTH'"

says Mary Hartline, featured performer on TV's Super Circus

with a TDC deluxe model D $69.50

Specially aligned 300-watt lamp, 5" f/3.5 coated lens with internal baffles, exclusive roller-bearing focusing, cuff-mounted blower, many other famous TDC features . . . *value-plus* with its own SELECTRON-Semimatic Changer . . . for all 2" x 2" slide mounts . . . you never touch a slide by hand.



STREAMLINER "300" DUO

Takes 2"x2" and 2¼"x2¼" slides!

For 2x2 and 2¼x2¼ slides, 300-watt Streamliner in a Duo version blower cooled . . . 2¼x2¼ changer included . . . 5" f/3.5 coated anastigmat lens. 2x2 manual changer, $4.00 extra. $69.50*

SELECTRON-Semimatic changer, for 2x2 slides, $12.50 extra. Streamliner 500 Duo—6" lens, 500-watt lamp, 2¼ x 2¼ and 2 x 2 changers included $89.50*

PROJECT- OR-VIEW

Projector, viewer—two in one! Big 6¾" x 6¾" viewing glass. Converts to projection at a flick of the finger. Coated f/2.9 anastigmat lens. Feed-through carrier takes all 2x2 slides.

Standard Model—150 watts, convection cooled, AC-DC $74.50*

De luxe Model—200 watts, blower cooled, AC only $84.50*

All prices subject to change without notice.

*Federal Tax Included.

FREE SLIDE BOOKLET!

Up-to-date guide written by Rus Arnold APSA

THREE DIMENSION CO.
4555 W. Addison St., Chicago 41, Ill.
Dept. P. 2-53

Please rush me a FREE copy of your new booklet on slide photography and projection.

Name _____

Address _____

City _____ Zone ____ State _____

with a mirror. Although the text says the technique is not new, it is the first time I have seen it done. May I suggest that you include one or two pairs of stereo photos each month as a regular feature?

Charles L. Moore
Bristol, England

Winner in the Making

I thought you might like to see how Chester W. Chatman made the $100 prize-winner in your contest, titled *Strawberry Sundaes*, and what the upper half of the girls looks like. They were Asbury Park

schoolgirls who loaned their legs for Chatman's shot, and seemed to find sufficient refreshment in Cokes, rather than the sundaes implied in your title. I got this candid with my Rollei, and would call it *Nice Work If You Can Get It.*

Alex Lisch
Allenhurst, N. J.

Bigger and Better Data

In your picture sections, I'd like to see technical data printed on the page with the photograph it pertains to, or at least type of camera, size of negative, film used, filter, exposure, lighting. Any further information could be saved for the back of the magazine. Believe it or not, the first thing I do when I get an issue is to go through the pictures and data and write all this information next to the photographs. This is a first-hand statistical guide and helps determine just what the trend seems to be. For me it is very valuable. This is just a suggestion from one keenly interested in seeing your magazine lead all others. I'm sure thousands of other readers would agree.

George Kubica, Jr.
Little Falls, N. Y.

Lost: 1 Picture; Saved: 3 Lives

The fishermen's stories about "the one that got away" have nothing on this true story of the picture which got away, and in being lost was directly instrumental in saving the lives of three persons. Looking for photographic opportunities last Labor Day Sunday on the southern end of Long Beach Island, N. J., I chanced to walk past the Coast Guard tower at

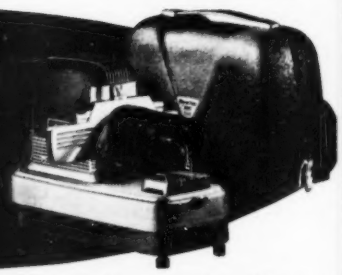
(*Continued on page* 80)

"...and TDC is a Carnival of fun for the whole family"

Says Cliffie the Clown, featured performer of TV's "Super Circus"

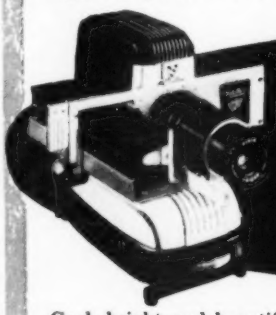
with a TDC PROJECTOR

Show Pak "300"



A complete 300-watt blower cooled slide projector of ultra-modern design, built right into a light weight but rugged all-metal case! Has coated 5" anastigmat lens. Amazingly low priced. $54.50*

Including Case

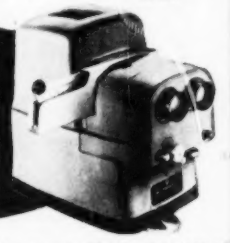


Power-packed, power-cooled Mainliner "300"

Cool, bright and beautiful 300-watt projector with powerful built-in blower . . . unmatched performance at this low price! Coated f/3.5 anastigmat lens in helical focusing mount. Positive micro-tilt adjustment.

With SELECTRON-Semimatic changer as shown $62.50*

TDC Stereo Vivid PROJECTOR



Three dimension projection! Twin 5" f/3.5 anastigmat lenses focus simultaneously. Two 500-watt lamps. Accepts standard stereo slides, two-dimensional 2" x 2" slides. . $175*

*Federal Tax Included. All prices subject to change without notice.

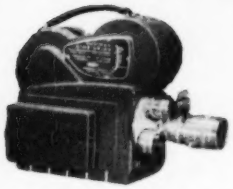
THREE DIMENSION CO.
4555 W. Addison St., Chicago 41, Ill.

Dowling's
FIFTH AVENUE

10% DOWN

- 30 DAY FREE TRIAL
- LIFETIME GUARANTEE

- POSTAGE AND INSURANCE FREE. CAMERAS SHIPPED AIR PREPAID, WHENEVER QUICKER AND WHEREVER POSTAL REGULATIONS PERMIT.
- EASY PAYMENTS FOR CIVILIANS AND SERVICEMEN THE WORLD-OVER.



AURICON *Cine-Voice*

You can produce 16mm talking pictures the Hollywood way! While "shooting", the Cine-Voice camera simultaneously photographs a sound track along one film edge. The film cost, black and white or Kodachrome, is identical to silent types. Magnetic striping is *not* required, saving you both time and expense. Best of all, the processed film plays perfectly *lip-synchronized* on *any* 16mm sound projector! Compact and easy to operate—either from house current or portable power pack—your Cine-Voice outfit is furnished complete with amplifier, microphone, headphones and case: Everything needed to open a new world of sound pictures. Standard "C" mount lenses only are optional. Write for free Auricon brochure or order today!

Single Lens Model.....**$695 Cash or $69.50 Down**
3 Lens Turret Model.....**$784.50 Cash or $78.40 Down**

1953 SUPERLATIVE! 1953

Rolleicord Operating a 1953 Rollei is simplicity itself. You see what you get, and you get what you seel Yet here is every feature and all the ultra-precise quality demanded by the most exacting perfectionist . . . including full "M-X" flash synchronization. **Rolleiflex**

Rolleicord III with Schneider Xenar Ctd. f/3.5 lens **$149.50 Cash or $14.95 Down. Rolleiflex III** with Schneider Xenar Ctd. f/3.5 lens **$265. Cash or $26.50 Down. Rolleiflex III** with Zeiss Tessar Ctd. f/3.5 lens **$285. Cash or $28.50 Down.** Without added charge, Dowling's Fifth Avenue furnishes all Rollei III models complete with lens cap, cable release and deluxe eveready carrying case.

Selected Rollei Accessories
Just released . . . New Zeiss Duonar Ctd. 2 X f/5.6 Telephoto Lens with Case **$144. Cash or $14.40 Down**

Rolleikin II 35mm Adapter	$35.78
Plate Back Set	$38.27
Rolleinar I or II	$18.69
Rolleipar I or II	$9.05

Write D.F.A. for Complete Rollei Accessory List!

Other Equipment Perfect for Use with Your Rollei
Veigel Exact 66 Enlarger **$169.50 Cash or $16.95 Down**
Flashflex BC Gun (illustrated above on the Rolleiflex) **$21.80**

IT'S ECONOMY TO OWN THE FINEST!

And, whether you are a G. I. in Korea or Mr. John Doe in Kansas, you can afford to have the best now . . . because of Dowling's easy Payment Plan. Use your present equipment as a trade-in, if you like. Very likely the allowance will more than cover the down payment on the Brand New, Factory-Packaged, product of your choice!

	Complete Price	Down Payment
35 MM CAMERAS		
Argus C-3, f/3.5, case and flash unit	$ 69.50	$ 6.95
Argus C-4, f/2.8	99.50	9.95
Balsey B-2, f/3.2	73.50	7.35
Canon IV, f/1.8	295.00	29.50
Contax II A, Sonnar f/2.0	444.00	44.40
Graflex Cira 35, Model R, f/4.5	44.15	4.41
Nikon, Nikkor f/1.4 and case	349.00	34.90
Praktica FX, Tessar f/3.5	139.50	13.95
Rectaflex, Xenon f/2.0	295.00	29.50
Retina II A, Xenon f/2.0	164.10	16.41
Robot Star, Xenon f/2.8	217.50	21.75
Voigtlander Vitessa, Ultron f/2.0	159.50	15.95
STEREO CAMERAS		
Stereo Realist, f/3.5	159.00	15.90
Revere Stereo, f/3.5	174.50	17.45
REFLEX CAMERAS		
Graflex "22", f/3.5	89.50	3.95
Ikoflex II A, Tessar f/3.5	200.00	20.00
PRESS CAMERAS		
Century 2¼x3¼ Graphic, Trioptar f/4.5	108.00	10.80
Speed 2¼x3¼ Graphic, Ektar f/4.5, 1/800th.	240.55	24.05
Crown 4x5 Graphic, Ektar f/4.7	179.95	17.99
Linhof Super Technika 4x5, Xenar f/4.5	375.75	37.57
MOVIE EQUIPMENT		
B&H 202 Filmosound Recording Projector	699.00	69.90
Bolex H-8 Leader Camera, Lytar f/1.9	291.50	29.15
Bolex Pan Cinor Variable Focal Length Lens	447.50	44.75
Bolex Stereo System, Complete	397.50	39.75
VARIOUS		
La Belle Automatic Slide Projector, Model 500	95.00	9.50
Leitz Summaron 35mm f/3.5 lens (Latest)	102.00	10.20
Minox III Camera, f/3.5	123.00	12.30
Omega D-2 Enlarger with Omegalite	159.40	15.94
Polaroid Land Camera, Model 95	89.75	8.97
Polaroid Land Camera, Pathfinder Model 110	249.50	24.95
Revere T-700 Balanced-Tone Tape Recorder	225.00	22.50
Sun-Lite II Portable Strobe Unit	79.50	7.95

All equipment Listed is Brand New. It's Dowling's Fifth Avenue for Everything Photographic, New or Used (Tested, Approved and Guaranteed). Write for Our 1953 Catalog . . . Unique in the Camera Field: Free on Request!

HASSELBLAD

The ultimate in 2¼x2¼ single lens reflex cameras! With Ektar Ctd. f/2.8 lens **$499.50 Cash or $49.95 Down.**

Exakta VX

New 1953 pre-set lenses! With Tessar Ctd. f/2.8 lens **$269.50 Cash or $26.95 Down;** with Biotar Ctd. f/2.0 lens **$343. Cash or $34.30 Down;** or with 75mm Biotar Ctd. f/1.5 lens and Prism Finder with Built-in Rangefinder **$450. Cash or $45. Down.**

Leica III f

1953 model with Elmar Ctd. f/3.5 lens **$278.80 Cash or $27.88 Down;** with Summitar Ctd. f/2.0 lens **$384.20 Cash or $38.42 Down;** or with Summarit Ctd. f/1.5 lens **$435.20 Cash or $43.52 Down.**

BOLEX H-16 LEADER

With Lytar Ctd. f/1.9 lens **$299.50 Cash or $29.95 Down.** Write for 1953 Bolex catalog for complete information on other models and accessories.

Linhof 2¼x3¼ Super Technika

Multifocus rangefinder; 65mm Angulon f/6.8, 105mm Xenar f/3.5 and 180mm Tele-Xenar f/5.5 lenses. Complete **$575 Cash or $57.50 Down.**

Pacemaker "45" SPEED GRAPHIC

With renowned Ektar Ctd. f/4.7 lens **$224. Cash or $22.40 Down.**

Dowling's
ORegon 4-6275
175 FIFTH AVE., NEW YORK 10, N. Y.
In a New York Landmark, the Flatiron Bldg. at 23rd St.

Dept. P-253

Please ship the following immediately:.....

.....

Enclose is $.....as Down Payment or Complete Payment.
(Cross out one)
I agree to pay $.....Monthly for.....Months until merchandise is paid for.

Please give top Trade-in Offer on.....
and apply as down payment when I accept your offer.

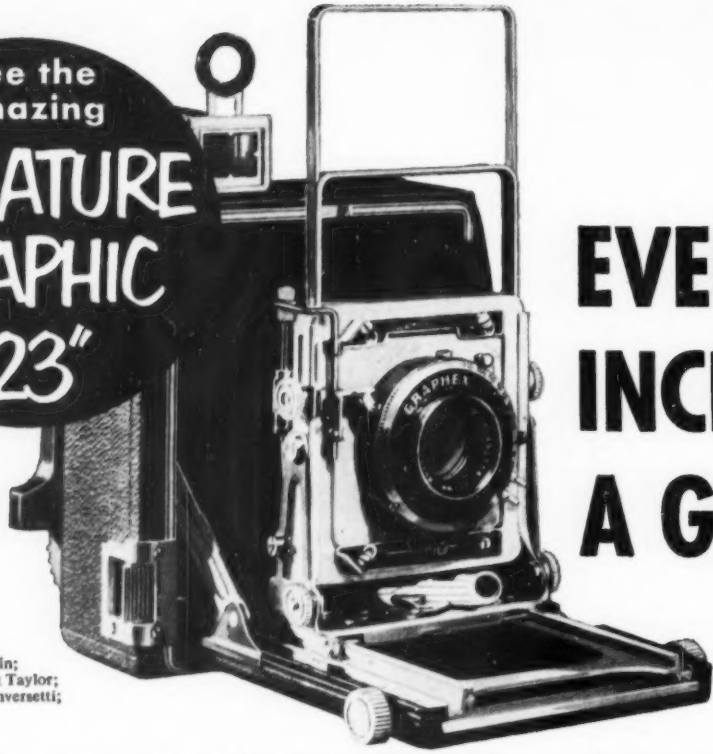
☐ Send Illustrated Literature On.....
☐ Send Illustrated Catalog ☐ Send Pamplet on "Deferred Payments"

Name.....
Address.....
City.....Zone.....State.....

MAIL TODAY

See the amazing

MINIATURE GRAPHIC "23"



EVERY INCH A GRAPHIC ...YET

Graflex prize-winning photos by:—David Peskin; Oswald Roberts; Robert Taylor; Robert Mackay; Fred Inversetti; Constance Bannister.

TAKES PICTURES LIKE THESE!

The amazing miniature Graphics (2¼ x 3¼) are modern day marvels of precision workmanship. They are exact replicas of the world famous 4 x 5 Graphic press cameras, scaled down to half the size. They boast every important feature of their bigger brothers—and respond equally brilliantly, no matter what the challenge. Action, portrait, scenic, flash . . . no problem will faze them in black-and-white or color! And, in spite of their compactness, they deliver big album-size negatives (2¼ x 3¼ or 2¼ x 2¼, depending on film holder used).

Compare a Graphic 23 with any other make of popular-size camera—and count the features of each. You'll find the Graphic has no equal. What's more, no other camera can compete with the number of versatile accessories it will take. Because only a genuine Graphic has the famous Graflok Back—which accepts a variety of attachments, ranging from sheet and roll film holders to the handy Graflarger (for perfect enlargements right through your camera's lens). Ask your dealer to show you the amazing Graphic 23's today!

ACTION! The fast shutter on your Graphic can freeze action-packed shots like this!

PORTRAITS! No problem at all! Removable lens board lets you change lenses whenever you wish.

CLOSE-UPS! Need the extra lens movement afforded by the Graphic's double-length bellows.

FLASH! Lets you shoot anywhere, any time. All Graphics have built-in flash synchronization.

GRAFLEX® *Prize-Winning Cameras*

PERFECT KIT FOR YOUR VACATION!

The popular

CENTURY GRAPHIC "23"

. . . with Roll Film Holder and Flash.

Lowest priced of the miniature Graphics, the Century gives all the fun and fine performance of a full-fledged press camera, with all the compactness that travelers require. Attach the lightweight Graflex 120 Roll Holder to its wonderful Graflok Back, and you can use economical black and white or color roll film too! The Century Graphic's fine, coated f/4.5 lens and fast shutter can capture any subject—from sports events to cathedrals, from bon voyage to landscapes. Even when equipped with the famous Graflite Flash Unit, the Century stows away in the corner of a suitcase—and is wonderfully lightweight to carry around on sight-seeing trips!

CENTURY GRAPHIC—with ground glass focus; Graflok Back; double extension bellows; interchangeable lensboards; built-in flash synchronization; coated, color-corrected f/4.5 lens.

NOW ONLY $108

Roll Film Holder $18.95

Graflite Flash from $24.05

NO BIGGER THAN YOUR HAND!

PACEMAKER SPEED GRAPHIC "23"—Focal plane shutter with governed speeds to 1/1000th; ground glass focus; built-in flash synchronization; selector switch for front or rear shutter; coupled range finder (optional at extra cost); rising, shifting, tilting front; drop bed; and the famous Graflok Back. FROM $237.60.

PACEMAKER CROWN GRAPHIC "23"—A wonderful performer for those who do not need the high speed of the focal plane shutter. Identical to the Speed Graphic in every other way. Extremely compact. FROM $197.95.

SCENICS! Your Graphic's extra depth of field captures every detail of the view.

FINE DETAIL! Needs the first-rate coated lens, which every Graphic model provides.

FREE! 48-page booklet in full color! Tells you how to choose a modern camera. Advises you on the many versatile accessories, which allow your camera to grow with your skill!

Graflex Inc., Dept. 3B
Rochester 8, New York

Please send GRAFLEX's new FREE 48-page booklet.

Name _____

Street _____

City _____

County or Zone _____ *State* _____

stop taking shots that **cluck...** get the ones that **click!**

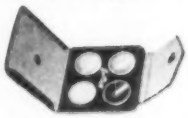
Call your color shots—get them, with an Enteco Light Balancing Filter! It *monitors* your lighting, gives you *REALISM*...CONTROL. And, it saves you money, in film that doesn't go to waste.

Enteco craftsmen—in Enteco's own optical plant—put everything they've got, into your Enteco filter. Because they do, you get more out of it. You know your Enteco has been checked six times—for precision, parallelism, flatness. When professional photographers call Enteco America's finest filter, can you be satisfied with less?

Your dealer stocks Enteco, or can order it for you. Insist! Enteco Light Balancing Filters: only $2.00 in series V, $2.50 in series VI.

FREE Filter and film data, and other valuable hints, to help you shoot prize pictures. Write NOW.

Save more than 20% **buy your Enteco filters in** *Kits*



Your best bet in filters, Your best buy in bargains—that's the new Enteco filter kit! The three filters you need for 95% of ALL shots, color or black and white, *plus* fine top-grain cowhide wallet case with space for one extra filter. **Color Kit:** Light Bal. Flash Type A, Skylight. **Black and White Kit:** Medium Yellow, Light Green, Red.

SERIES V KIT	regular price
3 filters @ $2.00, $6.00	
filter wallet	2.50
value	$8.50
You pay	$6.75
You save $1.75	

SERIES VI KIT	regular price
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filter wallet	3.50
value	$11.00
You pay	$8.50
You save $2.50	

If your dealer doesn't yet have Enteco kits, order direct. You MUST be satisfied—or your money refunded in full, by return mail.

Enteco INDUSTRIES, INC.
610 Kosciusko St., Brooklyn 21, N. Y.

FOR AMERICA'S FINEST FILTERS and LENS ATTACHMENTS, SAY: *Enteco*

camera clubs

by Whit Hillyer

There'll Always Be An England . . .

This lead-off spot has been fairly serious for several sets; so in an attempt to brighten the corner where you are, I turn this month to the British camera club journals. Right here I'll say that until you've encountered British humor at its best you've missed plenty. As Exhibit A I offer in evidence the column *In Lighter Vein* from an issue of *Leeds Camera Club's* "Highlights"—H. Bryce Thomson, ARPS, editor. The column occupies a full page, and it's all pretty good. But one of the best bits in this anapestic gem:

"You ask me to tell you, innocent tyro,
Do I use amidol, metol, or pyro?
I answer: The single award I have got
Was won, when scarce sober, I threw in the lot!"

Next, to the "Journal" of the *Camera Club* (London): The Hon. Editor is Percy G. R. Wright, FRSA. Percy's lead article in a recent issue was entitled "How to Criticize Exhibitions." The entire piece is side-splitting, but I've room here for only these excerpts:

"Picture postcard" or "a record shot" will generally describe most outdoor subjects . . . For a start in criticizing nude photography the beginner might practice the various intonations and ways of saying, "Well, *well!*" . . . The advanced student of pictorial criticism should have a knowledgeable mastery of such phrases as: "The eyes are led out of the picture" . . . "Our friend, the S-bend!" . . . "The skyline cuts the picture" . . . "Bad distribution of masses" . . . "Ahh, the Hogarth line!" . . . "Lack of subject interest" . . . "A better viewpoint could have been chosen." . . . "A stunt picture," etc.

One last useful phrase the beginner must learn is "This worries me." A further effective variation is to stare at a print for a few minutes before turning around to someone and saying, "You know [pause for a moment before continuing], somehow this picture *worries* me"—but be careful not to be standing in front of your own print.

Regardless of politics and the *Chicago Tribune*, can't you see now why the Nazis just simply couldn't knock out these people?

Darkroom Widows Organize

Banding together in self-defense, wives and sweethearts of *Brooklyn* (N. Y.) *Camera Club* members have made their Darkroom Widows group a big success. The ladies meet at club headquarters each Thursday for an evening of cards, needlework, ceramics, and confab. At a club picnic last fall they fed the members and watched the small fry while the men were tracking down pictorial masterpieces. If the gals in your local league get restless on club nights, you might pass the word. For further details, write to Alfred C. Schwartz, 172 Sullivan Place, Brooklyn 25, N. Y.

Deserving of Your Support

Now in its tenth year of rehabilitation photography, Volunteer Service Photographers has quintupled the extent of its program in a decade. In 1952, VSP initiated work in four new hospitals, and now serves a total of 29 institutions. Can your club treasury spare a modest check to support this excellent work, which brings so much of the outside world to those who must remain within? If so, address Miss Alouise Boker, Volunteer Service Photographers, Inc., 292 Madison Avenue, New York 17, N. Y.

Tried a Two-Man Show?

Photographic Guild of Philadelphia effects greater member participation in print contests by means of a bi-weekly two-man show. Each of two members hangs a dozen prints in the club gallery for two weeks, then two more members do likewise. Another incentive to the entering of prints is the *Guild's* practice of awarding extra points to the first two prints submitted in any club competition.

Wellington Lee Prints Ready

Word has been received from Wellington Lee that two 40-print sets of his work now are ready for loan to any PSA-affiliated club in the United States. In the lot are several of Lee's prize-winners, including his first and second award prints in the PHOTOGRAPHY contests. For booking information write to PSA headquarters, 2005 Walnut Street, Philadelphia 3, Pa.

Darkroom Dirge

California Camera Club's "Viewfinder" a while back came up with a poem by Lillian Bauer, which I've been meaning to pass along whenever space was available. Now is the time, and here it is:

I think that I shall never see
A winning print by little me.
A print with sparkle, snap, and pep,
And tonal range that's right in step;
A print that's well composed and neat;
A print with sharpness hard to beat.
If a print like that you want to see,
Ask Seymour, Vania, George—not me.
Winners are made by folks like that—
But every print *I* make is flat!

Thanks, Lillian. Heartfelt thanks, in fact.

Air Force Men in Germany Putting Out Club Bulletin

"Foto Fodder" is the name of an extremely well-written bulletin published by *American Airmens' Camera Society*,

...these BEST BUYS are found at AIR PHOTO

FILM SPECIALS

16mm Movie Film

100 ft. x 16mm
Either KODAK SUP X, all-purpose panchromatic . . . KODAK SUP XX (ASA 100) or ANSCO HYPAN. Price includes processing— each roll 3.95
3 rolls 10.50
6 rolls 20.00

16mm x 50' KODAK SUP X OR SUP XX
for the MAGAZINE type camera. Includes processing. each 3.50
3 for 9.25 6 for 17.75

PROCESSING NOT INCLUDED
16mm x 100 ft. PLUS X NEGATIVE or SUP XX NEGATIVE for reel loading. each roll 1.49
3 for 4.00

SINGLE PERF E.K. SUP XX in 100 ft. reels. For sound movies, etc. roll 1.50
3 for 4.50

16mm x 50' EK PLUS X neg. EK SUP XX negative MAGAZINES, ea. 1.25
5 for 5.50

16mm KODACHROME
Original, not respooled or repacked. In tungsten or daylight. Price includes processing by Kodak labs.
100' REELS ea. 7.95
50' MAGAZINE ea. 4.95

35mm FILM

27½ feet Dupont Sup ☰2 Notched & numbered ..... 3 for 1.25
6 for 2.25 12 for 4.25

ANSCO SUPREME
35mmX100 ft. rolls . . . for full color sensitivity and fine grain work. ea. 1.20
3 for 3.00

100 FOOT ROLLS
Supreme ..... 3 for 3.00
Finopan ..... 3 for 3.00
Ansco Ultra-Speed . 3 for 4.00
Kodak Background X . roll 1.89
3 for 5.25

200 FOOT ROLLS
Background X . . . roll 2.25
Dupont ☰3 . . . 5 rolls 5.95

200 ft. DUPONT #3
Another money saving special. Fully guaranteed 5 rolls 5.95

400 FOOT ROLLS
Superior ☰1 fine grain 1951 ..... roll 6.75
Background X ..... roll 4.95

400 ft. ULTRA SPEED
Surplus permits us to offer this value at a low price. ..... per roll 3.95

Ultra-Speed ..... roll 3.95
Supreme ..... roll 3.95
Superior ☰2 ..... roll 2.40

1000 FOOT ROLLS
Fine Grain Dup. . . . roll 9.00
Ultra-speed . . . . roll 13.50
Dupont Sup 2-3 . . . roll 9.50
Negative Duplicate roll 19.50
Kodak Plus X '49 . . roll 15.50

EXTRA SPECIAL
35mm X 100 POSITIVE FILM for making black and white slides of present negatives. Project your 35mm black & white pix. roll 1.18
Bargain price 3 for 3.00

35mm ANSCO COLOR—guaranteed factory-fresh. Daylight or tungsten; 20 exposure cartridges. 5 for 5.95 ..... ea. 1.25

ROLL FILM

127 Ansco Plenachrome
116 Ansco Plenachrome
620 Ansco Supreme
Any dozen of above 2.50

PAPER SPECIALS

All in this listing outdated surplus—and guaranteed good.

CONTACT PAPER

35mmx100' Convira roll 1.00
SW, G1 ☰2 . . . 3 for 2.75

1⅞"x23¼' Auto Velox, SW, gl ☰2 . . . 4 gr. 2.00

2¼"x250' Direct Positive SW ..... roll 1.95

6⅞"x250' Aero Contact, SM, SW, ☰1, 2, 3, & 4 ..... roll 2.95

7x9 Chloride. SW, gl ☰3 gr. 1.95

9⅜"x250' Aero Contact SW, SM, ☰1, 2, & 4 roll 2.75

10x10 Defender Apex, DW, SM, ☰0, 1, 4 & 5 ..... 250 sheets 8.95

4x5 Chloride Paper
A contact paper with wide latitude of exposure and development. Rich black tones. Of famous manufacture, outdated and guaranteed. Glossy single weight. Grades 1, 2, 3 & 4, gross 9.50
Four grass asst'd grades 3.50
20 gross 15.00

10x10 Chloride
We've sold thousands of boxes to price-wise photographers. Guaranteed to save you money. Light wgt., semi-matte, Grades 1, 2, 3 & 4.
3 gross 2.69 gross 98c

10x10 Type IX
Here's a real money saver. Compare it to list price. Guaranteed good. Single weight, semi matte in grades 2, 3 & 4.
6 gross 9.50 gross 1.69

20x24 Chloride
A little over 1c for an 8x10 Sheet. That's what it comes to if you cut your own. Or any size you want. Resisto back (quick drying) single weight, semi-matte. Box packed. Grade ☰1 & 4
½ gross 4.85
3 ½ gross 12.95

22x34 Duophoto XX, thin ..... ½ gr. 3.95

ENLARGING PAPER

AERO ENLARGING
How would you like 3 5x7's for less than 2 cents? That's really keeping costs down. All rolls packed in hermetically sealed cans. Resisto stock.

7"x125' AERO ENLARGING 1, 2 or 3 single weight, semi-matte per roll 1.65
20 rolls asst. grades 37.40
20 rolls one grade (case) 35.00

Here's still another way of keeping printing costs down. As many as 300 8x9½'s or 240 8x10 sheets from one roll. All rolls packed in hermetically sealed cans. Resisto stock.

9½"x200' AERO ENLARGING—1, 2, 3 single weight semi-matte per roll 2.95
12 rolls assorted grades 34.20
12 rolls one grade (case) 33.00

11x14 Kodabromide, SW, M, ☰2 '48 ..... ½ gr. 4.25

14x17 Velour Black, SW gl, ☰1 & 2, '49 . 72 6.50

20x24 Velour Black SW, SM ☰3 '49 ..... 72 9.95

8x10 Kodabromide, SW, SM, ☰1, 2 ..... 100 2.69

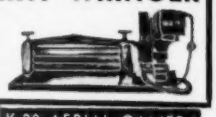
8x10 KODABROMIDE SW, SM 1, 2 . 500 12.25

11x14 Velour Black SW, SM ☰3 ..... ½ gr. 3.79

Above Film & Paper Gov't Surplus—Outdated & Guaranteed
Prices F.O.B. N. Y.—Add Postage, Excess Refunded

Please estimate & include postage Excess refunded

LOVELL 24" PRINT WRINGER

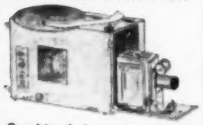


Speed your drying, by squeegeeing your prints almost dry. Handles any size up to 24" wide. Adjustable tension frame. Complete with 1/6 HP DC motor. Current list price is $425.00.
Used 89.95
Shpg wt 175 lbs

ENLARGER

BRAND-NEW ELWOOD S-2 with hi-reflecting silvered dome housing. For all size negs up to 5x7. Long bellows draw for reduction. Tilting enlarging column for horizontal projection. Complete with 6½" f6.3 enlarging lens.
All BRAND-NEW 69.50
Shpg wt 65 lbs

35mm STRIP-FILM PROJECTOR AND PHONO-JACK



Combined in one compact portable unit. Sound equipment is famous Illustravox Sr. (made by Magnavox) with 8" P. M. speaker (not shown), complete with AMPLIFIER, 15" turntable and pick-up arm. Projector is SVE 300w with 4" lens. Place the record on the table, turn the machine on, and it delivers your lecture audibly & visually. USED 49.50
Shpg wt 35 lbs

PRESS CARRYING CASE

Sturdy heavy duty case for press cameras and accessories. "Keratol leather" finish. Plush lined and partitioned interior. For 2¼x3¼ cameras.
BRAND-NEW 7.95
For 4x5 ..... 9.95
Add 50c postage & insurance

4x5 to 8x10 DEVELOPING TANK

Vitreous enamel on metal base. Free circulation of water assures precise temp control. Two standard ¾" threaded nipples for intake & exhaust. Complete with two removable inserts, floating lids. Overall dimensions 11x12x26". Slightly chipped. List price is $83.00
Now, only 19.95
Shpg wt 80 lbs

K-20 AERIAL CAMERA

Popular hand-held camera. Comes complete with 6⅜" f4.5 lens. Shutter speed up to 1/500th. Auto film advance, self-setting vacuum back. Use as rapid-fire ground camera, or aloft as hand-held oblique camera. Has 5x5" neg size.
Guaranteed 168.00
Shpg wt 15 lbs

5¼"x25' SMITH PATCO DEVELOPING OUTFIT, NEW 39.50
Shpg wt 15 lbs

SLIDE COMBO

ALL-METAL projector, 100 watt, thermal draft cooling. A 30x40" glass beaded TRIPOD screen. Plus a metal slide file with as hi as 300 capacity.
Total list $30.00.
ALL BRAND-NEW 16.50
1.85 postage & insurance

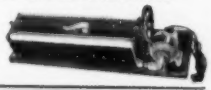
HOME MOVIE SCREENS

Here's the finest for home projection. Results in brighter life-like projection. List price almost double our low special. Glass beaded tripod screens that roll-away into hammertone cases.

* 30x40"	6.95
* 40x40"	8.95
** 37x50"	10.95
** 50x50"	12.95

*1.25 postage and insurance
**Via express

RISE PRINT STRAIGHTENER



Complete with AC-DC motor, no-stretch canvas belt and adjustable tension frame. Attractively finished
BRAND NEW 43.50
Shpg wt 35 lbs

FILM LOADER

Cut your film costs 90% by loading your own cartridges in daylight or room light.
BRAND-NEW 4.95
45c postage & handling
COMBO PACKAGE: 100 ft. of surplus Super XX and a bulk film loader 5.95
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2" f4.5 ELGEET LENS

Coated sharp-cutting lens in barrel. Engraved stops to f22. Complete with mounting flanges. Use with any enlarger. List price $18.95.
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5¼" f4.5 ELGEET coated enlarging lens. List $39.50.
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EASTMAN KODAK DRY MOUNTING PRESS

Sturdy model. Has new heating elements, and new heat indicator. Large precision ground platen to ensure even mounting. Handles any size up to 11x14", in one operation.
Used 89.50
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CUT FILM SPECIALS

4x5 CUT FILM

Direct Copy ..... 6 dz 2.50

4x5 EK PANCHROMATIC, good for experimental work, unusual pictures. Slightly fogged.
20 dz 4.25 8 dz 2.00

Geveart Pan (ASA 100) 2 dz 1.49
6 dz 4.19

CUT FILM

5x7 Tri-S Pan ..... 2 dz 2.60
7x8¾x Transmission Type A ..... 2 dz 1.95
6 dz 4.50
7x9 Transmission Type C ..... 2 dz 1.95
6 dz 4.50

2¼x3¼ FILM PACKS
ANSCO Sup Pan Press
6 for 5.75 3 for 2.98

ANSCO COLOR CUT FILM

4x5 ANSCO COLOR tungsten, 6 sheets per box. each 3.29

8x10 ANSCO COLOR . . specify tungsten or daylight. You can cut 25 4x5's from each box. 6 sheets 9.95

8x10 EKTACHROME . . specify tungsten or daylight. Cut 48 4x5's from each box. 12 sheets 14.75

14x17 Kodaline, Extra thin '48 ..... 2 dz 7.25
20x24 EK Commercial 2 dz 7.50
12 dz 40.00
20x24 Ansco Commercial ..... 2 dz 7.50
12 dz 40.00
20x24 Process Film 2 dz 6.90
20x24 Ansco Reprolith Pan ..... 2 dz 5.95

FILM OUTDATED—GUARANTEED

USED LENSES!

1	101mm	f4.5 Optar, Graphex	$32.50
2	105mm	f4.5 Tessar, Comp B	29.75
3	105mm	f3.5 Tessar, Comp B	37.95
4	105mm	f4.5 Xenar, Pront II	26.75
5	130mm	f4.5 Tessar, Comp A	29.50
6	5½"	f4.5 Anast, Comp A	34.50
7	135mm	f4.5 Tessar, Comp A	37.50
8	135mm	f4.7 Optar, Graph Sync ctd box	85.30
9	135mm	f4.5 Agfa Anast	19.95
10	135mm	f4.5 Skopar, Comp A	29.95
11	6"	f4.5 Steinheil Unofokal ctd	67.50
12	6"	f4.5 Xenar, ctd Comp Rim	42.50
13	6"	f4.5 Tessar, Comp A	34.50
14	150mm	f4.5 Tessar, Comp A	37.60
15	6⅛"	f4.5 Optar, Graphlex	44.50
16	6⅛"	f4.5 Woll, ctd Rapax	64.50
17	6⅛"	f4.5 Woll, Alphax	52.50
18	6½"	f4.5 B&L Tessar, ctd Belax 3	$81.75
19	6½"	f4.5 Ilex, Acme #3	54.50
20	7"	f6.8 Dagor Alphax	69.50
21	7"	f2.5 Ektar, Alphax Sync	144.50
22	8"	f7.7 Kod Anast	19.50
23	8"	f7.7 Ektar, ctd, Sync	59.50
24	8⅛"	f6.8 Goerz Dagor Acme #3	119.00
25	9½"	f4.5 B&L Tess, Universal	85.00
26	12"	f4.5 Velos, Belax #5	79.50
29	12"	f4.5 Tess, Bel #5	139.00
In barrel			
31	5"	f4.5 Woll, Velost	19.50
32	5"	f2 Xenon	99.50
33	5⅛"	f3.5 Zeiss Tessar	41.75
34	5⅛"	f5.5 Xenar	24.50
35	5⅛"	f3.5 Xenar	44.50
36	5⅝"	f3.5 Hellynx	21.50
37	6"	f4.5 Zeiss Tessar	42.00
38	6"	f6.8 Goerz Aerotar	36.00

Please Order by Number

39	6"	f3.5 Dallmeyr	$37.50
40	7⅛"	f4 Woll Verito	34.00
42	7⅛"	f4.5 Kod. Anast	36.00
43	7½"	f6.3 Zeiss Tessar	29.50
44	7½"	f4.5 Zeiss Tessar	42.00
45	8"	f4 Nikkor	39.50
46	8¼"	f3.5 Meyer Triplan	37.50
47	8½"	f4.5 Velostigmat	46.00
48	8½"	f4.5 Kod Anast	52.00
49	10"	f4.5 Ilex	89.50
50	10"	f8 Kod Anast	59.00
51	12"	f4.5 Ilex, ctd	119.00
52	12"	f6.3 Dallmeyr Anast	74.00
54	14"	f5.6 Cooke	62.50
55	15"	f5.6 Tele Optar	119.50
56	16"	f7 Bis Telar	65.00
57	20"	f7.5 Bis Telar	74.50

WIDE ANGLE LENSES

58	90mm	f9 Meyer W A Aristostigmat Comp B	46.50
59	90mm	f6.3 Leitmyr, ctd, Comp	32.50
60	90mm	f6.8 Angulon, ctd, Comp	44.50
61	120mm	f6.8 Leitmyr, ctd	32.50
62	8x10	f16 Gundlach Radar	22.50
63	210mm	f6.8 Angulon, bbl	39.50

AMERICA'S PHOTOGRAPHIC BARGAIN CENTER

AIR PHOTO SUPPLY CORP

Dept. AP-2, 555 E. Tremont Ave., New York 57, N. Y.

Riem Airport, Munich, Germany. This group has a photographic library (care to add to it?), darkroom facilities, and the colonel's blessing. The boys certainly would like to swap mail with clubs Stateside. Address MSgt. H. E. Russell, Hq, 1812th AACS Gp., APO 407A, c/o PM, New York.

We Hear . . . That daily paper editors in some communities are receptive to club-written camera columns on a weekly or monthly basis. Art Kiess of *Schenectady Photographic Society* found this to be so, and the club is getting fine publicity from its efforts . . . They're no longer called the Hypo Hounds—now it's *Park West Camera Club*, West Side YMCA, 5 West 63rd Street, New York 23, N. Y. . . . *Tulsa Photographic Society's* new "Rangefinder" is outstanding. One sheet, two sides, letterpress, black ink on yellow stock (very legible), smart typography and layout. Sheet folds twice to become a self-mailer. Well worth your attention. Editor J. D. Ward lives at 1332 S. Richmond, Tulsa, Okla. . . . I'm still wondering why a certain Texas outfit, in its bulletin, referred to the talented Chinese photographer-lecturer as "Francis *Woo*" . . . After reading a recent issue of "Nippon Image," bulletin of *Circle of Confusion Camera Club* (U. S. Government personnel in Tokyo), I decided with a sigh that the army's still the army. *Circle's* roster of officials and board of governors consists entirely of civilians and officers of the rank of major or higher. A lone sergeant seems to do right well in print competitions—but by actual count the other military personnel mentioned in the issue before me include only the following: one bird colonel, one commander, four lieutenant-colonels, one major, two captains, two lieutenants, and one warrant officer. Gosh, Mac, aren't there *any* Pfc's with cameras in Tokyo? Seriously it's good to have the "Nippon Image" back in circulation again, and I trust that all that brass over there will take my remarks in fun. (But Sergeant—how do you manage to salute with a Graphic in one hand and a meter in the other?) . . . From a club notice: "The subject will be "Curves," with a liberal definition of what will qualify . . ." Like to see *those* prints! . . . You have until January 31 to get your entries in to the Osborne Company's $3000 color slide contest for clubs and their members. Details are available from Ruth Millard, The Osborne Company, Clifton, N. J. . . . *Lens & Tripod Club* has come into existence on the campus of Arkansas State Teachers College, Conway, Ark. President is R. L. Pendergrass, 2012 S. Blvd., Conway . . . Jim Stanford wrote a wonderful piece in a recent issue of *Washington Council of Camera Clubs'* "Photo Northwest," on the subject of what an amateur photographer must suffer at the hands of the public. Let me quote you his closing paragraph as my own parting thought for this month: "Amateur photography an escape? A recreation? There are times, neighbors, when I think it would be easier to turn frankly and honestly professional, so as to hear no more: *But we'll be glad to buy you the film.*"—

INDUSTRIAL—A common tire gets dramatic treatment in this new viewpoint that helps sell a well-known product.

FIGURE — Studies of the human form provide splendid exercise often applied to problems in fashion and similar creative work.

PORTRAIT—To capture the story-telling quality of a face takes patience, understanding, proper training.

NYI Home Study Students Learn from These World-Renowned Photo Authorities

As an NYI student, you not only receive the personal supervision of the NYI expert faculty, but also the knowledge and experience of famous photographic authorities who have collaborated in the preparation of this course. Some of these eminent individuals are listed below.

AL AUMULLER, noted Press photographer and lecturer on news photography.

KARL A. BARLEBEN, JR., FRPS, photographic writer, lecturer.

LeROY H. BECKMANN, outstanding instructor and lecturer on portrait photography.

EVA L. BRIGGS, M. Photog., an authority on business aspects of professional photography

ROBERT MacLEAN GLASGOW, outstanding architectural photographer and Foodographer.

WILLARD D. MORGAN, noted photographic writer, lecturer and publisher.

NICHOLAS HAZ, FRPS, and master of modern photography.

GRACE HOOPER, writer, editor, photographer.

FRANKLIN I JORDAN, FRPS, famous authority in the field of special printing processes.

C. B. NEBLETTE, FRPS, Supervisor Photographic Technology, Rochester Institute of Technology.

FRED P PEEL, FRPS, pictorialist, exhibitor, exponent of shadowless figure portraiture.

LUCILE ROBERTSON, artist and teacher of photo coloring.

KIP ROSS, candid and advertising photography.

RALPH SAMUELS, editor, writer and Dean of NYI.

JOSEF SCHNEIDER, successful photographer of children in portraits and advertising.

THOMAS O. SHECKELL, a leading pictorial photographer, exhibitor, judge at international salons.

LLOYD I. SNODGRASS, B.S., of Eastman Kodak Co., outstanding expert on photo-printing processes.

MILDRED STAGG, writer and photo-collaborator.

PETER KRAUSE, color technician.

HERBERT C. McKAY, FRPS, famous photographer, writer and one of the country's foremost technicians.

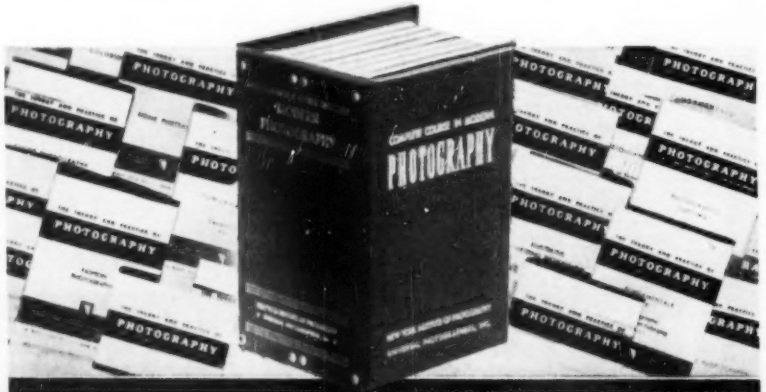
IRA W MARTIN, MRPS, chief photographer, Frick Art Reference library.

LARS MOEN of Hollywood—film critic, editor, teacher, lecturer.

HOLLIS N. TODD, author, instructor of photographic physics and optics at Rochester Institute of Technology.

LLOYD E. VARDEN, FPSA, FBPA, ARPS, well-known authority on Natural Color, writer, technician.

ANN BAKER VON DEHSEN, noted specialist in fashion photography.



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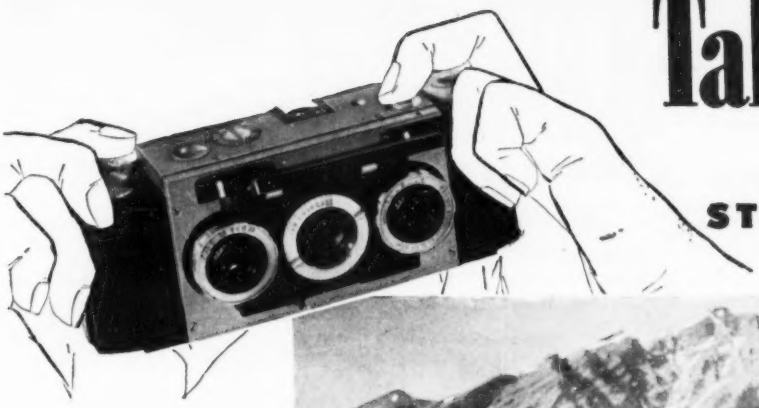

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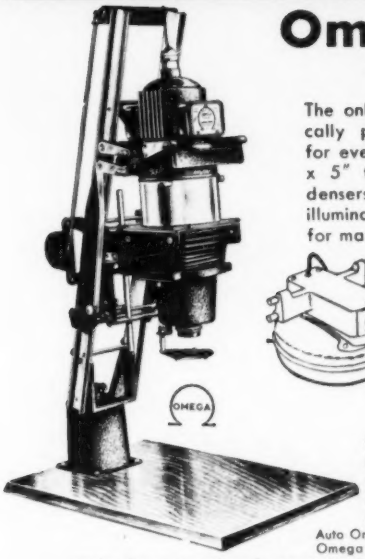

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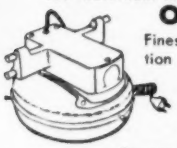

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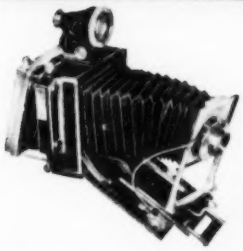

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4x5 LINHOF OUTFITS—Price at right includes camera with lenses (✓)

4 x 5	127mm f4.7 Xenar	135mm f3.8 Xenar	150mm f4.5 Xenar	90mm f6.8 Angulon	240mm f5.5 Xenar	360mm f5.5 Xenar	PRICE
One Lens Outfits	✓						$359.75
			✓				375.75
		✓					380.75
Two Lens Outfits	✓			✓			442.00
			✓	✓			458.00
		✓		✓			463.00
	✓			✓	✓		560.00
Three Lens Outfits		✓		✓	✓		581.00
			✓	✓		✓	655.00
		✓		✓		✓	660.00

(All lenses coated and all shutters flash synchronized.)

LINHOF 2¼x3¼ CAMERA Complete 3 Lens Outfit

Super Technika 2¼x3¼ Camera, 65mm f6.8 Wide Angle Angulon Lens, 105mm f3.5 Schneider Xenar Normal Lens, 180mm f5.5 Tele-Xenar Telephoto Lens. All in fully synchronized MX Compur Rapid Shutter to 1/500 sec. All coupled to rangefinder..... **$575.00**

LINHOF 5x7 CAMERA

with 210mm f4.5 Xenar..... **$586.10**
2 Lens Outfit as above plus 120mm f6.8 Angulon..... **686.10**
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Multifocus optical viewfinder for 4x5 or 5x7..... **84.00**

SPEED & CROWN GRAPHICS
Complete Outfits
Latest Models
All Brand New

Listed are all items in each Graphic Outfit—HERE'S WHAT WE SEND YOU.

YOU'RE ALL SET FOR PICTURE TAKING

(All Items Are Brand New)

- Camera you select
- Coated lens of your choice
- Synchro Shutter
- Kalart Cpld. Range Finder
- Complete Flash Gun
- Graphic Film Pack Adapter
- 6 Cut Film Holders
- Sunshade
- Adapter Ring
- 4 Series VI Filters
- Deluxe Carrying Case
- Factory Guarantee

Size of camera and choice of lens determines price of complete outfit.

(That is, you get the complete Graphic outfit as listed above, and the price you pay is shown following the camera and lens you choose.)

SIZE	LENS	COMPLETE OUTFIT PRICES SPEED GRAPHIC	CROWN GRAPHIC
2¼ x 3¼	f4.5 Ektar 4"*	$319.00	$279.00
	f3.5 Schneider Xenar	329.00	289.00
	f3.5 Zeiss Tessar	339.00	299.00
	f3.7 Ektar	339.00	299.00
3¼ x 4¼	f4.7 Schneider Xenar 5"	303.00	258.00
	f4.7 Optar 5¼"	313.00	268.00
	f4.7 Ektar 5"	313.00	268.00
	f4.5 Zeiss Tessar 5¼"	329.00	284.00
4 x 5	f4.7 Schneider Xenar 5"	308.00	263.00
	f4.7 Optar 5¼"	318:00	273.00
	f4.7 Ektar 5"	318.00	273.00
	f4.5 Ektar 6"	343.00	298.00
	f4.5 Zeiss Tessar 5¼"	334.00	289.00
	f4.5 Zeiss Tessar 6"	339.00	294.00
	f3.5 Zeiss Tessar 6"	399.00	354.00

Outfits furnished with Ektalite Screens at no charge. *With 1/800 sec. flash supermatic shutter at $13.00 additional. All Zeiss lenses "T" coated. All Graphics with GRAFLOK backs.

3¼x4¼ SUPER D GRAFLEX with 6" or 7½" EKTAR.....$246.75
4x5 SUPER D GRAFLEX with 7½" Kodak Ektar Lens.... 267.25

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for 3x4 and 4x5 sizes..... **21.50**
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New Graphic Cameras—boxes only

(customer's lens installed at no extra charge)

2¼x3¼ Century..... **$ 88.00**
2¼x3¼ Crown..... **123.80**
2¼x3¼ Speed..... **164.45**
3¼x4¼ Crown..... **130.60**
3¼x4¼ Speed..... **162.25**
4x5 Crown..... **126.40**
4x5 Speed..... **170.45**
4x5 View II w/case..... **148.50**
3¼x4¼ Super D Graflex.. **167.00**
4 x5 Super D Graflex.. **187.50**

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Graflex 22—2¼x2¼ Reflex. **$89.50**
Graflex all metal tripod..... **31.50**

2¼ x 2¼ CIRO-FLEX

Another Famous Graflex Product
Model D—Alphax (1/200) M-F Shutter, f3.5 Lens Reg. $87.90 **$67.90**
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SPECIAL LENSES for GRAPHICS

90mm f6.8 Wide Angle MX synch..... **$39.50**
240mm f5.5 Tele-Xenar synch.. **95.00**
300mm f5.5 Tele-Xenar synch. **147.00**

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PRACO
COMPAKTA-FLASH

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DEPENDABLE!

UNIQUE LOCK-NUT ALLOWS SHOE TO FIT RECEIVING CLIP OF ALMOST EVERY CAMERA MADE.

- Rubber-covered bracket arm also included with every PRACO COMPAKTA-FLASH, to fit any tripod socket.
- Highly efficient, handsomely designed unit; body of unbreakable Tenite.
- 5" reflector, highly polished, designed to spread light more evenly, with maximum power.
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- Removable, laboratory - approved cords, with molded plugs; different tips available to fit almost all cameras.
- Takes two medium-sized batteries; assures longer life, more power.
- Takes midget bulbs.
- Unconditionally guaranteed for perfect construction.

Rear view of new COMPAKTA-FLASH: showing bulb ejector above plate screw.

REMEMBER: THERE'S A PRACO FLASH FOR ALMOST EVERY CAMERA!

Some Leading PRACO Flash Units

PRACO DUO-FLECTOR FLASHGUN — with the amazing patented socket that instantly takes either standard or midget-sized bulbs . . . without the use of any adapter! $14.25 list, for pre-sync cameras; $15.45 list, for non-sync cameras.

PRACO STEREO-REALIST DOUBLE-FLASH — includes TWO DUO-FLECTOR Flashguns, coordinated by connecting cord. Side-mounted, prevents "pink-eye," or light reflections in eye. $29.50 list. (Single flash, with DUO-FLECTOR feature, available at $15.05 list.)

Ask Your Dealer to Demonstrate

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tools and techniques

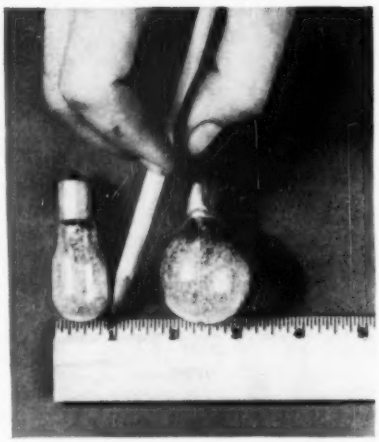
by Norman C. Lipton

A round-up of recent developments and significant trends

Special Kodacolor Services. A happy aftermath of the article *Transparencies from Kodacolor* in the June 1952 issue of PHOTOGRAPHY is the recent announcement by Authenticolor, Inc., New York, of a complete processing service for 2¼x2¼-inch Kodacolor rollfilm negatives. The company is now making enlarged Ektacolor Print Film transparencies from 2¼x2¼ Kodacolor negatives only, at a cost of $10 each for 4x5's, $12 for 5x7's, and $15 for 8x10's. Authenticolor is also processing 120 Kodacolor rollfilm on a 48-hour service basis at $1.50 per roll, with black-and-white contact proof prints printed one-up on a single sheet of 8x10 paper for an additional $1 and Ektacolor Print Film contact proof sheets printed one-up, for an extra $3.50. We have been advised by Michael Lavelle, technical director of the laboratory, that since the publication of our Kodacolor article last June a number of well-known illustration specialists have been trying out Kodacolor in their twin-lens reflex cameras with extremely encouraging results. The materials themselves (Kodacolor rollfilm negative and Ektacolor Print Film) and the processing method worked out for these specialists by Authenticolor afford exposure latitude and color-correction controls which are beyond the scope of all direct-positive color transparency materials.

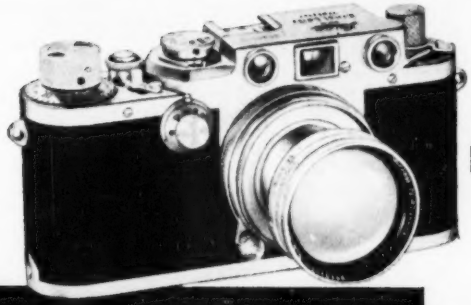
Long-focus lenses that can be used interchangeably with 16 and 35-mm ciné cameras, Leicas, and single-lens reflexes up to 2¼x2¼ inches are now available here under the trade-mark of Astro, Berlin, through Ercona Camera Corp., New York —focal lengths ranging from 125-mm (5") to 1,000-mm (40"). The 125 and 150-mm lenses in the line are known as Astro Pantachars and feature maximum apertures of *f*/2.3 and *f*/1.8 respectively. The longer lenses go under the name Astro Fernbild, the 300, 400, 500, 640, and 800-mm focal lengths having a maximum aperture of *f*/5, while the 1,000-mm model is limited to *f*/6.3. Astro lenses must be ordered in the mount that will fit the intended camera (Leica lenses are furnished at a higher price with a special mirror-reflex attachment). Special dual mounts are available to permit the interchange of the particular lens between still and motion picture cameras. Pantachars are priced between $195 and $370, whereas the Fernbild lenses range from $195 to $1,125.

Sylvania Introduces. Amateur flash enthusiasts will soon become familiar with a new flashbulb shape—the short cylinder with a round end which characterizes Sylvania's new Bantam 8 flash lamp. The new light source was specifically designed to produce less rather than more light. For Sylvania's photofinisher surveys had indicated an extremely high percentage of unprintable overexposures among amateur flash pictures made with "press-type" lamps on inexpensive flash cameras. The Bantam 8 emits about ⅓ as much light as Sylvania's popular Press 25 midget flash lamp, and has the same time-lag and synchronizing characteristics. Although the new lamp stands as high as the Press 25, SF, and FP-26 flashbulbs and has the same single-contact bayonet base, it occupies about half as much space because of its slim contours. The Bantam 8 is priced at two lamps for twenty-five cents compared to thirteen cents per lamp for the Press 25. Despite the temptation to carry around a handful of these small flashbulbs in a coat pocket, it's a good idea to leave them in their handy carton until you're ready to use them. When lamps are permitted to rub against each other for any length of time, the plastic protective coating on the outside of the glass bulb tends to wear off, setting up a weak spot which can result in an "exploder" when the lamp is fired. Some day, the development of an abrasion proof bulb coating may make this precaution unnecessary so we can fully appreciate really small bulbs.



Bantam-8 is about half the size of Sylvania's Press 25 midget flash lamp, has the same single-contact bayonet base.

"Industrial Photography." For the third time in less than 15 years, a national magazine devoted exclusively to "photography at work" has appeared on the scene. The newcomer, *Industrial Photography*, is much less pretentious in physical make-up than the much lamented *Photo Technique* which made a valiant attempt to cover the field before the war when there obviously wasn't enough activity to pay the printing bill. However, the first quarterly issue of the publication seems to have much firmer direction and purpose than *Photographic Age* which made a valiant though unsuccess-



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Leica Photo by Julius Huisgen

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above them all

When the Leica Camera revolutionized photography in 1924, it was inevitable that other 35mm. cameras would appear on the market. They did, and today some seem so much like the Leica you may wonder if the name on the camera really makes much difference.

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A camera can be no better than its lenses, and Leica's eight famous interchangeable lenses—backed by 104 years of precision optical experience—have *consistently* set the standards of excellence . . . by their resolving power and freedom from vignetting, by their remarkable depth of field and unexcelled color correction. Look at Leica pictures, and you'll see why the name and the design of the Leica camera makes the difference.

Only the Leica has been perfected through more than 28 years of pioneer work in the 35mm. field. Only the Leica can offer more than 200 important accessories which keep you growing with your camera.

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35MM x 36 EXP. B & W FILM*

Microfile, Plus X, Ansco Sup. — 5 for 1.75
Pan X Type, Super XX, Bkgrnd X — 10 for 3.25
Bantam 828 — 10 for 1.45
Plus X (1950) — 20 for 2.50

35MM B & W FILM*

100 FT.		200 FT.		400 FT.	
Microfile Unpert	1.60	Ansco Sup. #3	1.95	Ansco Sup. (1952)	7.50
Ultra Speed	1.25	Sup. #2 (1951)	3.25	Superior #3 (1951)	6.95
Ansco Sup	1.40	Plus X (1949)	3.00	Super XX Safety (1950)	6.95
Plus X	1.50	Super XX Safety (1951)	5.75		
Super XX	1.50				
Sup. #3	1.50				
Pan X Type	1.75				
Bkgrnd X	1.75				

SPECIAL 35MM BULKLOADER + 12 EMPT CART. 6.50

35MM x 20 EXP. ANSCO COLOR DAYLIGHT
Reloads in Metal Cart
3 for 3.50 • 6 for 6.50
35MMx200' Fine Grain Positive* 2.00
35MM EMPTY CART. 12 for.. 1.00

Verichrome Film*
4" x 61"—12 Rolls per box. Each roll when cut = 12 sheets 4x5.
Box of 12 rolls..... 3.95

Ecktachrome 8"x10"*
Daylight or Type B.
10 Sheet Package. (1951). Cuts into 40 sheets 4x5..... 13.95

16MM Kodachrome
100' Daylight... 7.50
200' Type A.... 13.95
Pro. by E.K. Incld.

Ansco Blue Base Rev.
In Original Packing.
16MM x 50'* 12 Rolls.... 5.50
30 Rolls.... 11.75

Kodak Super X
16MM x 50' Mag... 3 for 7.00
16MM x 50' Roll... 3 for 5.95
Processing Included

MOST GIGANTIC SELECTION OF FILM PACKS & CUT FILM EVER OFFERED!

FILM PACKS (Originals) 1950 Date
2¼"x3¼"—Super XX 3 for 3.25 6 for 6.00
3¼"x4¼"—Verichrome 3 for 3.95 6 for 7.50
4"x5" Super XX, Plus X, Super Pan Press — 3 for 4.75 6 for 9.00

ANSCO COLOR
DAYLIGHT or TUNGSTEN
5"x 7" ½ doz..... 4.95
8"x10" ½ doz. (Daylight only)..... 9.25

KODAK 1950 LANTERN SLIDES
2x2 36's: 75c each — 3 for 2.00
3¼"x4": 1.00 each — 3 for 2.75

Largest Selection Cut Film*
Lowest Prices

3¼"x4¼" 24's	Panatomic X, Cont. Pro. Ortho, Super Pan Press, Tri S Pan	95c each	3 for 2.50
4"x5" 24's	Speed Ortho Portrait, Tri S Pan, Coml. Ortho	1.50 each	3 for 4.00
5"x7" 24's	Ortho Press, Infrared, Isopan	1.80 each	3 for 5.00
Kodak Pan Masking 10's		75c each	3 for 2.00
7"x8⅝" 24's	Kodak Transmission	1.30 each	3 for 3.60

EVERYTHING GUARANTEED

8x10 CUT FILM*
Cont. Pro. Pan, Infrared, Super Ortho Press, Cont. Pro. Ortho, Tri S Pan, X F Ortho, Isopan, Super Pan Press, Ortho X, Panatomic X, Coml. Ortho, Super Speed Ortho
24's — 2.50 each
3 for 7

Kodak Pan Masking 10's (8x10)
1.00 each
3 for 2.50
PLUS X*
16MM x 50' Mag. Negative
1.25 ea. 3 for 3.50
70MM x 100' E.K. Positive
1.50 ea. 3 for 4.00

1954 Fine Grain Roll Film
120—620—127—616—116
Fully Orthochromatic
40 WESTON
10 for 1.95
20 for 3.75

Contact Paper*
Contrast 2
Tropical pack, 10 x10, resisto stock.
Gross pkg..... 1.65
3 gross..... 4.75

AERIAL FILM*
Infrared 5¼"x20'.... 2.00
Super XX 5¼"x20'... 2.25
Super XX 7"x18'..... 2.50
Super XX 5½"x56'... 3.50
Super XX 5½"x100'.. 6.95
Panatomic X 7"x130'.. 7.95
Super XX 9½"x75'... 10.50

(50 WESTON) MOVIE FILM
(1954 Date)
DBL. 8MMx25' 1.25 ea. 3 for 3.50
16MMx50' Mag. 2.50 ea. 3 for 7.00
16MMx100' Roll 3.00 ea. 3 for 8.50
Like New 16MMx50' Mags, 75c ea. 3 for 2.00

FIRST QUALITY—Mfrd. by one of the Leaders in sensitized products.
ENLARGING PAPER
Single Wt. 8x10 Semi-Matte, #3 (1954 Date).
50 Sheets..... 1.95
100 Sheets..... 3.75

AERO ENLARGING ROLLS*
RESISTO RAPID PAPER
9¾"x200' #1, 2, 3. 2.95 ea. 3 for 8.70
7"x125' #2. 1.80 ea. 3 for 5.25

KODAK AZO PAPER*
S. W. WHITE LUSTRE. 10"x10" Con. 1, 2, 3, 4, 5.
Gross..... 2.75
3 Gross... 7.75

KODABROMIDE F-2*
20"x30' Cuts into 90 sheets 8"x10".
Roll..... 3.50
3 for ... 10.00

DWSM ENLARGING
20x24, 50 Sheets, #1, 2, 3. Makes 300 sheets 8x10.
10.50

SWGL ENLARGING
16x20, ½ GR. #1 Makes 288 sheets 8x10.
6.75

Contact Paper—SW Glossy (1954) First Quality

1⅞"x2¾" #1, 2, 3, 4 (Deckled #1, 2, 4).....	500's	1.40 ea.	3 for 3.95
2½"x3½" #2 (Deckled #4)...	500's	2.00 ea.	3 for 5.75
3½"x5¾" #2, 4.....	500's	3.75 ea.	3 for 10.75
4"x6" #2.....	500's	4.30 ea.	3 for 12.75
5"x7" #2, 4.....	500's	5.95 ea.	3 for 17.00
2½"x3½" #1, 2, 3, 4.....	100's	REAL VALUE	3 for 1.40
2¾"x4½" #1, 2, 3, 4.....	100's		3 for 1.85
4"x5" #1, 3, 4.....	100's		3 for 2.75
5"x7" #1, 3, 4.....	100's		3 for 4.50

PORTRAIT ENLARGING PAPER, D. W.
FIRST QUALITY—Mfrd. by one of the Leaders in sensitized products.
100 SHEET PACKAGES
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8"x10"..... #2, 3 — 4.25

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ful attempt to pick up after the war where *Photo Technique* had left off. The direction of the editors' future explorations is very clearly defined in the lead article of the inaugural issue: *What is Industrial Photography?* by Jacob Deschin. This compartmentalizes industrial photography into five mutually exclusive activities—research, record, manufacture, employee relations, and public relations (including consumer instruction manuals). The most obvious shortcoming of the first issue is the unconcern with which articles on working methods for industrial photographers are intermixed with "sell" stories on why more plants and institutions ought to depend upon photography for the solution of their various operating problems. Nevertheless, all of the material included between the covers of the first issue is helpful and sound. If the publishers stick with it, this publication should prosper, for its potential readership has grown several hundred percent since the last publisher attempted to service the industrial field. *Industrial Photography* is being distributed on a dealer-franchise basis in various localities throughout the country. For further information contact the publisher at 1114 First Avenue, New York 21, N. Y.

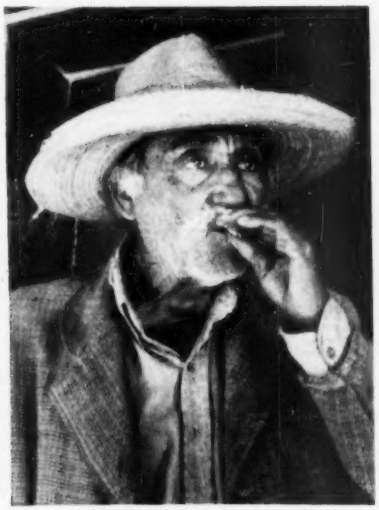
The first authentic information on the structure and performance characteristics of modern cold-cathode light sources was released at the 1952 PSA Convention in a paper given at one of the Technical Division sessions by David B. Eisendrath, Jr.—*Cold-Cathode Light Source Potentials in Photography.* Pending the publication of this paper in extended form in an early issue of *Photographic Science and Technique* (Sec. B, *PSA Journal*), later this year, a verbatim transcript of the original presentation may be had by sending a stamped, self-addressed No. 10 envelope to the attention of Andrew Azan, Aristo Grid Lamp Products, Inc., 106-23 Metropolitan Avenue, Forest Hills, New York.

Shutter Speeds Stabilized. Proposed ASA standards for shutter performance at specific speed settings are extremely liberal. At 1/100 second, the speed may vary by plus-or-minus 20 percent and at 1/200 or faster, plus-or-minus 30 percent —and still be considered accurate. The Eastman Kodak Company points with justifiable pride to innovations in the construction of their Synchro Rapid 800 shutters which achieve a repeatability of shutter performance far beyond the foregoing tolerance specifications. The secret of Eastman's design is the use of two permanent magnets in the retard geartrain of the shutter. In a good shutter this mechanism consists of three or more intermeshing gears which hold the shutter blades open for a predetermined length of time. In most high-grade shutters, normal backlash is removed from this geartrain by means of a hairspring mounted about mid-way in the geartrain (the length of the hairspring being necessarily limited). This, in effect, removes the backlash from the start or driving

(*Continued on page* 104)

SMP grads win 11 cash prizes in PHOTOGRAPHY MAGAZINE'S $25,000 contest!

"DOLORES," by SMP Graduate Anthony Canedo of Seattle, Wash. A winner in this $25,000 Award Contest.

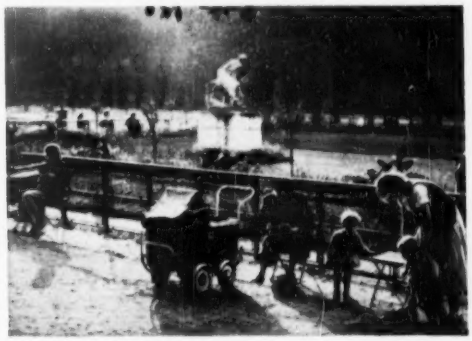


"STOREKEEPER," one of two prize winners by Miss Joyce R. Wilson of San Diego, Calif., another SMP Graduate.

"BIG EYES," color winner by Bob Taylor, SMP Graduate and successful free lance photographer of Cordell, Oklahoma.

"SPANISH BOY," one of New York Photographer Ormond A. Gigli's four prize winning photos in PHOTOGRAPHY MAGAZINE'S 1952 Contest.

"BACKYARD SILHOUETTE," prize winning photograph by SMP Graduate W. Carl Naylor of Brooklyn, N. Y.



"PARIS IN THE FALL," color winner by SMP Grad David J. Forbert, Chief Photographer of READER'S DIGEST INTERNATIONAL. His photos appear on covers of READER'S DIGEST FOREIGN EDITIONS.

Here's What President B. G. Davis of PHOTOGRAPHY MAGAZINE Says:

"The Directors of the Annual 'Photography' Magazine $25,000 International Contest wish to express their congratulations to the faculty and students of the School of Modern Photography for their wonderful showing in the 1952 competition."

No other school offers all these advantages:

- **distinguished faculty,** recognized authorities in every branch of photography
- **more personal attention,** to develop your photographic individuality
- **more equipment,** more space, more facilities than any other school
- **choice of courses** for a sound general training or any specialized field
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- **free job placement service** that has helped many graduates get good jobs

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WIDEANGLE FOR 4" x 5" $29.95

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Commercial photographers and advanced amateurs alike have waited for just such a buy! Made by Laitmeyr, an old-time German optical manufacturer, the 105mm f:6.8 coated wideangle anastigmat is for the 4x5 press camera owner just "what the doctor ordered". It covers approximately 85 degrees, and one half of the lens can be removed, converting it into a telephoto double the original focus length.

The world-renowned Compur Rapid Shutter has 9 speeds from 1 sec. to 1/400th, and B; a standard Compur flash terminal and a cable release socket.

Other wideangle anastigmats, same features as above: 90mm f:6.8 for 3¼x4¼" 9x12cm cameras $24.95 120mm f:6.8 for 5x7" cameras $34.95 *Ship Cost 35c per lens.*

Big Sale on Imported

CUT FILM HOLDERS, 6½x9cms 83¢ ea. in lots of 12

Size	Each	6 for	12 for
6½x9cms	1.00	5.29	9.96
9x12cms	1.28	6.95	12.96

Ship. Cost 10c, 35c, 50c

Here is an unusual opportunity for the owner of 6½x9cm and 9x12cm Ihagee, Voightlander, Zeiss Ikon, Beebee, Recomar, Agfa and other popular make cameras to get quality French cutfilmholders at half the usual cost. Designed as plateholders, with cutfilm sheaths in each for easy loading, these rugged, all-metal holders are perfectly lightproof, easy to load and smooth in operation.

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LUMINEX REFLECTOR FRAMES

for 35mm color transparencies

4 for $1.00 9 for $2.00

cut shows frame from rear diagramatically

Luminex frames are the ideal way to show off your beautiful transparencies —you place transparency in slot, adjust silver-coated reflector, open easel wings and position under table lamp or near other source of illumination. Luminex plastic frames display your transparency permanently, will be proud additions to your furnishing. Frames are delivered in assorted colors, and for vertical and horizontal slides.

FREE with purchase of 9 or more Luminex frames: 10 full color Walt Disney slides. *Shipping Cost 35c*

New and best value yet!

200 WATT MANSFIELD 2x2 SLIDE PROJECTOR $17.95

Beautiful streamlined design, scientific illuminating system creates brilliancy with 200 watt bulb equal to that of projectors using 300 watts and more. Superb f:3.5 Protak Projection lens projects sharp, clear picture. Raising and lowering device, on-off switch, all-metal body, dual slide carrier, UL-approved. **FREE** with Mansfield Projector: BLOWER BASE, worth $7.95, makes possible use of greater wattage if desired, provides perfect cooling, making prolonged projection more comfortable. *Shipping Weight 7 lbs.*

35MM SLIDE PRINTING MASK..... $1.00

A simple device imported from Germany, permitting anyone who has access to a darkroom to print positives for projection from 35mm negatives; or to make B&W negatives from color transparencies; or to make contact prints on paper from 35mm films. *Shipping Cost 10c*

FRESH, SAFETY, GUARANTEED 35mm — KODACHROME $14.98

DAYLIGHT TYPE 27½ ft.

BULK FILM

50 ft. $25.98, 100 ft. $49.98

Processing (w.o. mounting) by Kodak at 39c per roll.

Ship. Cost: 10c, 35c, 50c.

FRESH, SAFETY, GUARANTEED 35mm — PLUS X $3.98

BULK FILM

100 ft. fresh film 50 ft.

Shipping Cost: 10c. $2.29

ANSCOCOLOR $7.98

DAYLIGHT OR TUNGSTEN TYPE, 27½ FT.

50 ft. $13.98. 100 ft. $25.98

Prices of Anscolor include 5, 8 and 10 metal cartridges respectively. Emulsions are No. 235 and No. 234, same as factory loads.

Ship. Cost 25c, 35c, 50c

35mm DAYLIGHT LOADER $4.95

including five cartridges

IF PURCHASED TOGETHER WITH MINIMUM OF $10.00 WORTH OF BULKFILM.

It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself. **LOADER, alone with 5 cartridges, $5.95** *5 lb Wt. 4 lb*

FRESH, SAFETY, GUARANTEED 35mm IN METAL CARTRIDGES — RELOADS

KODACHROME $2.25

DAYLIGHT TYPE 20 EXP.

Processing (w.o. mounting) included in cost.

5 for $10 postpaid

ANSCOCOLOR 20 EXP. $1.50

DAYLIGHT OR TUNGSTEN TYPES

Types 235 or 234, same as factory packed spools.

8 for $10 50 postpaid

PLUS X or SUPER XX 20 EXP. 40¢

36 exp. each 60c, 4 for $3.

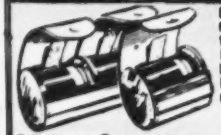
Ship. Cost: For 1, 5¢; 3 to 5, 20c; 6 to 8, 25c

6 for $2

THE BOLSEY GUIDE + FREE Metal Screw-in Lenscap Has special chapter on telephoto and wideangle lenses. A sound investment at **$1.95**

FOR COLOR FOR BLACK and WHITE

Spiratone AUXILIARY TELEPHOTO AND WIDEANGLE LENSES HAVE PROVEN A MUST FOR 35mm



$29.95 $16.95 each lens

Set of Telephoto and Wideangle lenses in double leather case, for any camera listed.

For these Cameras: Argus A2, A2F, C2, C3, C4, 21, Bantam, Bolsey B, B2, C, Contessa 35, Ikonta 35, Kine Exakta F:2.8, F:3.5, Kodak 35 (RF), Mercury II, Perfex, Polaroid Land, Pony 828, 135, Praktiflex F:2.9, 3.5, Retina I, II, Signet, Vito and most other 35MM cameras.

New, uniformly low prices save you between $5.25 and $19.70 per lens!

When ordering, be sure to state what camera and lens you have.

FILTERS: Your choice of medium yellow*, green*, orange*, red*, haze*, photo-flood*, type A, UV-16, UV-17 and skylight for use with Spiratone lenses.

Each filter. **$1.00**

*Wideangle Finder Attachment for non-reflex 35MM and 828 cameras. **$1.95**

PROVEN FEATURES STILL AVAILABLE DESPITE NEW LOW PRICES:

- Extra-hard S-coating
- Full color correction
- Free genuine leather case
- Lifetime Service Guarantee
- No change in exposure or lens opening necessary

*TAX REDUCTION SPECIAL

FREE: Your selection of any two of the filters marked * with every Spiratone aux. lens ordered. With order for set, select four free filters or pay only $4.98 and receive all ten filters listed.

BRAND NEW FEATURES NOT AVAILABLE BEFORE

Telephoto Finder Mask, supplied free of charge with every lens, for every non-reflex 35MM camera.

All lenses furnished with either built-in or separate filterholders (save $1.25 or more per lens!) Interchangeability of adapters, so that one lens may often be used on several different cameras.*

Scientifically designed means of attachment of auxiliary lens to camera — every adapter expressly fitted for your camera.

*If you wish to purchase a lens or set of lenses to be used on two or more cameras, write us what your problem is, and we will try to furnish you with that model which can be adapted for use with your particular cameras. Each lens is furnished for use with one camera only additional adapters are $1.25 each.

Shipping cost, for 1 lens 25c, for set of lenses 50c

FREE 12 Page Booklet Tells All About Auxiliary Lenses, Write For It!

A new German Import

EYELEVEL PRISM FINDER 19.95

postpaid

Makes Praktica into rapid-shooting camera, also a great help in macro and micro photography. Ingenious roofprism principle shows unreversed, right-side up image.

or free with purchase of any lens marked.

Set of three metal

EXTENSION TUBES $5.95

Shipping Cost 10c

Singly or in combination, these tubes allow objects as small as 1"x1½" to cover the full negative or transparency! Closeups are really simple with such a set.

MICROSCOPE ADAPTER SET 13.95

Hinged, with springset feature for snapping into taking position — — makes microphotography easy for the beginner

Attention: high schools, colleges, students!

COMBINATION OFFER — 300X MICROSCOPE, 6 sample specimens and Microscope adapter set — with Kodak book on Microphotography. **$29.95**

Shipping Cost $1.00

Coated, Color-corrected of outstanding value

TELEPHOTO LENSES

80mm f:3.5, lightweight (4½ oz.) satin finish barrel, just right for moderate telephoto work and portraits. **$19.95**

90mm f:4 Sun, depth of field scale, one of the most popular all-around telephoto lenses of excellent definition. **49.95***

90mm f:4 Sun preset diaphragm, in helical mount, lightweight satin-finish barrel, one of the latest additions to the 'Sun' line. **64.95***

135mm f:3.8 Sun, depth of field scale, acclaimed to be one of the sharpest 135mm lenses made, now in lightweight barrel. **59.95***

135mm f:3.8 Sun preset diaphragm, in helical mount, lightweight leather-trimmed satin finished barrel. **74.95***

135mm f:3.8 Tele-Colinar, an ultrafast lens with superb resolving power, only 3½" long, embodying half a dozen expensive features. **79.95***

*Includes free eyelevel prism finder or Stereotach outfit for Practica.

BELLOWSCOPE $26.70

Makes possible a complete range of ultra closeups, extreme telephoto work, copying, macro, medical and surgical photography. Finest leather bellows, double track focusing, lightweight. Exposure factors for 50mm and 105mm engraved on tracks.

FREE with Bellowscope: Minus 3 lens, makes your normal lens into a telephoto lens, your telephoto lens into an extra long one!

SPECIAL COMBINATION: Bellowscope, plus 105mm f:4.5 bellows-model Sun telephoto, allows complete range from closeup to infinity. **$49.95**

Shipping Cost 75c

PRICES OF FILTER HOLDERS AND LENSCAPS ON REQUEST

LENSES AND ACCESSORIES offered for Praktica are also available for Contax S (except eyelevel finder) and for Kine Exakta and Exa (except eyelevel finder extension tubes)

KINE EXAKTA, EXA OWNERS — Write for free 8-page accessory listing containing lens angle chart, extension tube data.

Save $10.00 on

KING SOL SOLENOID $5.49

Guarantee yourself perfect flash synchronization the way professional photographers always did: with a solenoid. Almost any between-the-lens shutter can be perfectly synchronized to make flash exposures at the highest speeds foolproof. If you own a partially or non-synchronized Rollei, Speed Graphic, Ciroflex Rapax, Bantam Special or other camera with a Compur-type shutter, you won't want to miss this rare buy. With instructions for installation (state camera, shutter you have) $5.49—two for $10.50. Shipg. cost 10c ea.

Installation on Rolleis should be done by mechanic

KING SOL Solenoid and SOL three-cell battery case, 5" aplanatic reflector, for use with solenoids, incl. cord—a $38.00 value **$14.95**

Shipping Weight 3 lbs.

RANGEFINDER $2.95 *German All-Metal*

Employs super-imposed image system for rapid, accurate focusing from 2 feet to infinity! All-metal construction, leather covering, modern styling. Specify feet or meters. Case 75c.

All Metal

STEREO-VIEWER in lots of five each $1.95

for Realist-size mounts

This new German viewer shows clear, undistorted stereo, accommodates all standard size 4" x 1⅝" glasses and binders. Don't confuse this viewer with plastic or toy-like units; it has polished glass lenses, is made to last a lifetime. **Each $2.49 Five for $9.75**

Shipping Cost 1, 10c; 5, 30c

A sensational Spiratone Exclusive worth 2½ times as much!

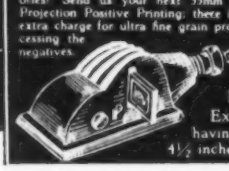
FIELD LENS — $1.95

A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisibly dark corner image ten times brighter! Central clear spot in center makes possible use of magnifier for critical focus. No installation—just drop fieldlens onto groundglass.

For Rolleiflex, Rolleicord, Ciroflex, Argoflex, Kodak Reflex, Ricohflex, Kenflex, Bioflex—state your camera. *Postpaid.*

35mm B&W TRANSPARENCIES

the most thrilling way of presenting your pictures. Printed from your 35mm films (doubleframe or singleframe Mercury size), without changing them in any way. Projection Positives are made on an extraordinarily fine grain film, with each negative INDIVIDUALLY exposed. Viewed in a small viewer or projected life-size on a screen — you'll enjoy the wide tonal range, the three-dimensional quality, the sparkling brilliance which only SPIRATONE PROJECTION POSITIVES can reveal in your pictures. Let us make transparencies from your old rolls, too, so you can relive those happy memories! Send us your next 35mm roll for Projection Positive Printing: there is no extra charge for ultra fine grain processing the negatives.



ANSCOCOLOR

72-HOUR PROCESSING + $1

1 2¼x3¼ COLOR PRINT

ENCLOSE TRANSPARENCY FOR FREE PRINT OR ASK FOR PRINT COUPON! 20 EXPOSURE ROLLS (DOUBLEFRAME) PROCESSED AND MOUNTED $1.00

PROJECTION POSITIVES ARE SURPRISINGLY INEXPENSIVE:

FROM UNCUT 35MM ROLLS: 20 EXP. ROLL 65c; 36 EXP. ROLL $1.05; 65 EXP. ROLL $1.80. From strips having less than six exposures, but no shorter than 4½ inches in length; or selected by frame No.; each frame 10c.

Complete price list of other 35mm services, black and white and color, on request to Dept PP.

FOR THE 8MM MOVIE FAN

Reg. $6.95, Save 33⅓%
For All 8mm and 16mm
MANSFIELD Cameras!

CINE TITLER

+1 100' Carmel Hollywood 8MM Movie

$4.64

Titles add action, provide continuity for your movies! Yet, making titles is so simple with the Cine-Titler! Sturdy metal construction. Auxiliary lens for exact focus. Photograph picture postcards, titles of your own design; you can even shoot animated titles—an instruction booklet accompanies every titler. Ship. Wt. 4 lbs.

Save $11.55 on complete Famous Make 4-piece

8MM EDITING OUTFIT $9.95

A value like never before! Outfit contains Projection Editing Viewer, with bulb, pair of rewinds, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value? Same outfit, but with deluxe rewinds with brakes $10.95.
Shipping Weight 6 lbs.

8MM PROJECTION EDITING VIEWER

$6.95 You'll more than ever enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance.
Ship Wt. 2 lbs

SUPER-DELUXE 8MM EDITOR

Projection Editing Viewer with bulb (List $10.50), pair of deluxe rewinds with brakes (List $7.50), automatic dry-splicer (List $7.50), metal base (List $2.95) — complete 5-piece outfit yours for only $16.95. Ship. Wgt. 6 lbs.

$16.95

Metal 8mm Reels & Cans
200 ft. sets—6 for $2.98
400 ft. sets—5 for $2.98
300 ft. sets—5 for $2.98

ACTION EDITING OUTFIT $29.95

If you'd spend 100% more, you wouldn't get a better buy than this 5 pc. outfit. 8mm action editing viewer, automatic drysplicer with built-in scraper, pair of precision machined geared rewinds with fingertip controlled drag brakes and 2000 ft. capacity, plus a sturdy metal base — this 5 pc. outfit costs actually less than the lowest-priced action viewer would cost alone!
Shipping Weight 9 lbs.

ACTION VIEWER $19.95

Here is a viewer which makes editing a real pleasure, projects brilliant 2½ x 3½" pictures in full action on the built-in groundglass screen—not just one frame at a time, but in continuous motion! Operator can adjust focus to his own vision. Easy to thread, scratch-proof, scientific ventilation of lamphousing — really a blessing for movie fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it!
Shipping Weight 4 lbs.

Lowest Prices Ever! Portable, Crystal-Beaded

30x40 TRIPOD SCREEN $6.89

With steel prices gone up, it wasn't easy to convince our supplier to help us keep the off-season rates when everyone knows that we could easily sell all the screens we can get during the winter months even at regular low prices. So, encouraged by record-breaking summer sales volume, we stockpiled and placed vast orders before the season—to guarantee you the biggest screen bargains ever offered at any time! Same quality as before: Crystal-beaded pyroxilyn surface; screen raises and lowers on elevating rod assuring positive alignment. Metal can has beautiful scratch-resistant finish. Carrying handles sets automatically for balanced carrying. Sturdy tripod is plated and has protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well.

Screen Size		Appr. Shpg. Wt.
30"x40"	6.89	10 lbs.
40"x40"	8.19	11 lbs.
37"x50"	9.64*	14 lbs.
50"x50"	11.89*	15 lbs.
52"x70"	24.95*	

* *These screens are shipped by us Express (freight costs collect) within U.S. — other screens can be shipped P.P. or Express.*

Comparable to 6c Slidebinders

2x2 Glass Slidebinders In lots of 200 each 2½¢

The biggest bargain in quality slidebinders ever offered and one of the finest methods of mounting transparencies (35mm Argus, Leica size) between glass! Pregummed Fibreboard, self-centering of slide, provision for type-on titles, dustproof, lintfree, shockproof—all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for $5.00. *Ship. Wt. 5 lbs.* 800 for $16.95

Sample package of 20 2x2 glass and 3 2x2 metal binders, postpaid $1.00

200 Singleframe (Mercury) Masks 1.75
200 Square (Robot, Tenax) Masks 1.75
Masks in glass and metal binders

2x2" Cardboard Mounts for Single Frame Transparencies 50 for 55c

Save Up To 40% On—

2x2 METAL SLIDE BINDERS 6c EACH

The ultimate in simplicity! Aluminum glass binders, may be used over and over again. Just place transparency between glass, insert in metal non-warp frame.
18 for $1.26 54 for $3.51 126 for $7.56
Shipping Weights 1 lb., 2 lbs., 5 lbs.

INDOOR PHOTOGRAPHY NEEDS NO BIG INVESTMENT!

SPIRATONE TWOLITE $2.95

Yes, it costs half of what you'd expect to pay for a neatly-finished all-metal light-bar with easy-to-grip handle, camera-platform, U-L approved sockets, switch and cord. Use hand-held or on tripod, with movie and still cameras. Use regular reflector floods—$2.30 the set.
Ship. Wt. 5 lbs.

FOLDING 4-LITE 6.89

Folds right into half and into your gadget bag. Separate on-off switches control inner and outer bulbs. Uses new GE bulbs (not included) safe on house circuit. Lightweight - metal construction, 10 ft. cord, removable handle for tripod use. For movie and still, color and black and white. *Ship Wt. 3 lbs.*

Clearance Sale — Save 43%

ACME LITEPAK $3.95

Litepak contains 2 clamp-lites, clampon reflector, carrying case with compartments, lighting plans—a handy, compact, easy-to-use, complete outfit! Two reflectorfloods, one photofloodbulb (you'll need nothing else but camera and film!) — $2.25 extra. *Ship W't 6 lbs.*

POLARIZING FILTER Series V $2.49

21.5mm, 25mm $2.00—Ser. VI $2.98—Ser. VII $3.98
The only sky-filter that can be used with color! Helps eliminate reflections in water, show-windows, landscapes; increases contrast between sky and clouds. Recommended for use with Kodachrome, Anscocolor and all black and white films. Fits standard filterholders.
Formerly, you had to pay $6.75 for a Series VI $5.75 for a Series V polarizing filter—Spiratone brings your cost down to less than half!
Polarizing filters are delivered in leather-like snap-button compartment cases (except as below) at no additional cost.

GIGANTIC SALE IN OPTICAL GLASS

FILTERS AND CLOSEUP LENSES

Series V, VI, VII mounted in rings. All filters ground and polished. Your choice of medium yellow, orange, green, red, haze, skylight, Type A or Photoflood conversion, UV15, UV16, UV17, 81D, PLUS 1 (20" to 38") PLUS 2 (13" to 20"), PLUS 3 (10" to 13") *Ship Cost one to six filters 10c.*

Ser. V ea. $1.00
Ser. VI ea. $1.25
Ser. VII ea. $2.00

DELUXE FINISH (made for us by one of the best known filter mfrs. in this country).
Ser. V ea. $1.29
Ser. VI ea. $1.49

Available in Deluxe' only: light yellow, neutral density, #12, #2A, #85B, #81, #81A, B, C, E, F, 1-D, 2-D, 2B.

FREE on request: Famous Make Filter Compartment Case with purchase of 4 or more Ser. V or VI filters (incl. polarizing) and closeup lenses. Cases cost regularly $1.50 (Ser. VI), $1.25 (Ser. V).

for the DARKROOM

8-PC. RETOUCH KIT, $1.98

Postpaid.
For Negative and Print Retouching
Two fine English spotting brushes, an X-acto etching knife with removable blade, spotting and retouching media, three pencils of finest Spanish graphite in varying degrees (H, HB, 2H), and a simple instruction sheet.

ELECTRIC PRINT DRIER $5.95

with two 12x17" Ferrotype Plates
Yes, Spiratone does it again! A complete, ready-to-use electric drier, with a capacity of 2 8 x10 or an accordingly larger number of small prints — singleweight or doubleweight, glossy or dull finish—simply constructed, yet as efficient as units costing several times as much. Works on AC or DC. *Sh.Wt.4 lbs.*

ALL-METAL 11x14 ENLARGING EASEL $6.95 *incl. Foot-switch!*

Easel has baring-steel masking bands, white enameled base, adjustable for all sizes from 1⅛"x2½" to 11"x14". Plug enlarger cord into footswitch and you are ready to dodge, vignette and fully control your 'blow-ups' *Comb Wt.Sb. 5 lbs.*
8 x 10 Enlarging Easel, same construction, with foot switch $5.49

BLOTTER-BOOKS,

12x18", interlined with wax paper, cap. per book 18 11x14s, two for $2.59

Save 50% on Famous Make

3-in-1 SAFELIGHT $5.43

Rotate to red, yellow-green (enlarging contact) or green (pan) without removing filters. Directional light permits 360 degree rotation. 48" sq. working space on each filter. Cool operation. Complete with bulb, cord, mounting bracket—truly a professional safelight (original list price $14.95) for as little as a single filter amateur unit. *Shb. Wt. 8 lbs.*

CHANGING BAG $3.95 postpaid

One of the most important 'tools' of any photographer. Whether for use in an emergency, with the film torn or pulled off the spool in a 35mm camera, or for reloading cutfilm holders or for developing films when no darkroom is available, a changing bag is justly referred to as a 'portable darkroom'. Double zippered inner and outer bags, made of the finest cloth, make this bag lightproof in brightest sunlight. 17"x16" Working Space, plus elastic sleeves—all these features at the lowest price a quality changing bag was ever offered at.

THREE UNIT REFLECTOR OUTFIT

Two aluminum 10" reflectors for #1 or #2 bulbs, one bullet reflector for spot effects, all three complete with swivel joint, switch, socket, clamp and cord — at a fraction of their usual cost.

$5.49

SUGGESTION: 2 #2, 1 #1 photoflood bulbs 86c.
Shipping Weight 5½ lbs.
Free on request with $5.49 or $6.49 outfit: Shutter Speed Tester

Only Spiratone offers you this $11.00

PHOTOFLOOD STAND + TWO REFLECTORS FOR ONLY $6.49

The Ideal Indoor Lighting Set-up
3-section metal stand extends to 6'4". Sturdy, braced legs with rubber tips. Stand telescopes compactly to only 2 feet. Positive locking at any desired height. 22" crossbar. Can also be used to hold screen, backgrounds. Two spun-aluminum 10" reflectors (for #1 or 2 photofloods), complete with sockets, switches, 6' cords, ball-socket swivel joints, rubber-jawed spring clamps. Can be used on crossbar or furniture. Complete outfit $6.49.
Shipping Wgts.: Stand 4 lbs; Reflectors 4 lbs.
Suggestions: Two #2 photoflood bulbs .... $ .66
Extra Clamp-on bullet with bulb (for semi-spot) 1.79
Photoflood Stand with Crossbar only 3.49

Tripod of the Month 6.95 with Spiratone Panhead

Six-section brass, beautiful chrome finish. Extends to 54", telescopes to 15½". Ideal for 35mm, 2¼ x 2¼ reflex, small folding cameras. Single motion panning and tilting action, locked by simple turn of handle. You'll agree this outfit should sell for double! *Ship. Wt. 4 lbs*
panhead alone $1.89

POCKET TRIPOD $5.95

A new imported 7 section tripod at a new low price! Extends to 45", yet fits neatly into your gadgetbag or pocket. Just the right thing for 35mm, light 2¼ x 3¼ folding and reflex cameras. Weight: 7 oz. *Shp. Cost 25c*
Suggestions: Miniature Tilttop 75c. Deluxe Tilttop $1.49

Time Exposure & Delayed Action Now Added to Every Camera

AUTOKNIPS II slightly shopworn $2.95

This most popular of all self timers, in conjunction with a cable release, adds to your camera a feature many a photographer has paid a small fortune for: 11 slow speeds from ½ a second to ten seconds! Was $4.95! *Ship. Cost 10c*

CABLE RELEASES: 4" 25c, 7" 35c, 10" 45c.

SPIRATONE BACKS AND RECOMMENDS THESE NATIONALLY KNOWN QUALITY

LEATHER GADGET BAGS

Made by one of the foremost manufacturers in the field, and exclusively offered by us, through a special purchase, below or close to the usual wholesale prices. These bags are all brand new first class merchandise not to be confused with "seconds" or "closeouts" of inferior leather bags *Ship Wt of Gadget Bags are 2 lbs., 2 lbs., 3 lbs., 3 lbs., 4 lbs.*

SP1. Really the solution for the photographer with few accessories, yet just too many to carry around separately. The SP1's rectangular shape and lack of inside divisions give it ample storage space for a bag only 10"x7"x4". A reinforced bottom, a large foldover flap and two small side flaps assure maximum protection, for the contents. The SP1 also makes a sporty "over-the-shoulder-bag" for the young lady. Spiratone priced at only **$2.95**

SP2. The SP2 is liked for its all-around versatility. Made of top-grain elk-tanned cowhide the SP2 will be yours for years of rough handling. One large, two small inside pockets, one convenient, yet not bulky, outside opening zipper pocket, rigid shape-retaining bottom, reinforced with brass studs, 8"x10"x3"—recommended for the camera fan who likes his filters, exposure meter, extra films accessible, yet prefers extreme compactness. Available nationally at $10.00—a Spiratone buy at **$5.59**

SP3. Basically of the same overall construction a the SP2, the SP3 boasts in addition a roomy outside pocket that will hold plenty of the extras that make picture-taking real fun. Reflex Camera owners with lots of accessories will appreciate the added conveniences of the SP3. Budget-priced at half of list...... **$6.95**

SP4. A jumbo-sized genuine well made cowhide bag of beautiful appearance. Ample in size—9"x11½"x4"—for small press cameras and plenty of accessories. Zipper around top for easy accessability at contents. Roomy inside pockets and an extra large outside pocket. **$10.95**

SP5. The latest addition to our line and one of the finest. A topgrain pigskin dream bag for the advanced amateur or professional, large enough for press cameras (10"x12"x5"), or for taking "both cameras" along. "Wraparound" zipper, flashgun holder, shoulder pad. If you couldn't afford that $30.00 bag, you won't pass up the SP5 at a 54% saving **$13.95**

TYDINGS GUIDE TO KODAK MINIATURE CAMERAS a "must" for owners of the Kodak 35, Signet, Retina cameras. $1.98

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated — overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s.
Items marked FREE must be requested at time of purchase!

SPIRATONE INC.

49 WEST 27th ST., NEW YORK 1, N. Y.
32-34 STEINWAY ST., LONG ISLAND CITY 3, N. Y.

Teammates

FOR PERFECT EXPOSURE AROUND THE CLOCK AND AROUND THE YEAR

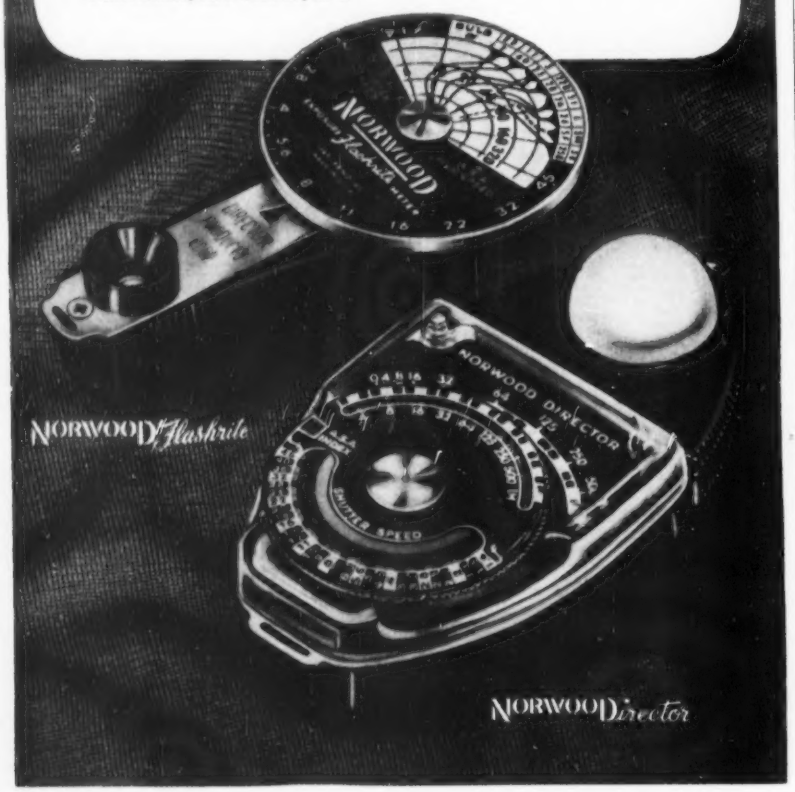
NORWOOD Director INCIDENT LIGHT EXPOSURE METER

It's always a pleasure to use a superior product and the Norwood Director is far superior to any other exposure meter made. It's far simpler, far more accurate and far more sensitive. It's the only true incident light exposure meter. Strong statements? Well you can't properly measure incident light without a "Photosphere" light collector and that's an exclusive Norwood Director patent! All we ask is that you find a Norwood Director owner among your friends and ask about the kind of black and white or color pictures he gets with his Norwood Director. If you'll do this, we know you'll switch to "the meter the best photographers use"—The Norwood Director. It's the only exposure meter that does the job! The price including Photogrid and Photodisk is $32.95.

NORWOOD Flashrite EXPOSURE METER **"the World's Only Automatic Exposure Meter for Flash"**

Here is the only instrument in the world designed to give you the correct exposure for your flash pictures.—A high quality exposure meter made to the rigid standards of the Norwood Director, the Flashrite makes perfect flash pictures possible everytime. Imagine—the Flashrite is a fully automatic exposure meter for flash photography. Just set the Flashrite for the film and bulb in use. Turn the computer until the subject is in focus in the Flashrite window and read the proper camera settings from the easy-to-read dial. No more guide numbers—no mathematical calculations—no guesswork and best of all, insured perfect flash pictures with no effort on your part. It's all yours for only $12.95 the full price of the Norwood Flashrite.

To save time, film and flashbulbs — to get more out of your camera — to really enjoy photography by eliminating all disappointments caused by faulty exposure buy the Norwood Team-Mates. You'll find them at your favorite photo store. Write for literature to Director Products Corp., 570 Fifth Avenue, New York 36, N. Y.



PSA

News and Notes about the Photographic Society of America

THE LATEST ADDITION to the PSA family of activity groups, the Stereo Division, has demonstrated the vital qualities of a winner right from the start. And it's zooming right ahead, almost at breakneck speed. So impressive is the membership list, in fact, that a full-page department has been started in the *PSA Journal* devoted to stereo's many activities. In addition, just to make sure the members get their money's worth and don't miss a thing, whether of know-how, inspiration, or news, a stereo bulletin is published at regular intervals to keep the members up to date on the numerous PSA stereo doings and the newest developments in this popular and rapidly growing field.

The members get lots of personal help too. Dr. Frank E. Rice, ASPA, Chicago, chairman of the Stereo Division, sees to that, and it keeps him plenty busy. There are the slide circuits, for instance. Each one consists of fifteen member stereo fans who send samples of each other's work around the circuit and get honest, helpful commentary. Then there is the personal slide analysis service. Slides are inspected carefully with viewers and by projection and the aim is to give criticism that counts, the constructive kind.

No pats on the back, just to keep the members happy, but no definite kicks either. The approach is one of tolerance and real desire to help. If the analyzer thinks the stereo is bad, he points out weaknesses and gives suggestions on how to do the job better the next time. The aim is to encourage stereo workers all along the way. That's what the Division is for. When members feel they're good enough they compete in slide competitions. Three such contests have already been held; the last one fetched 350 entries, a rather healthy response for such a young group.

Those who attended the August convention in New York will remember what a fine program the division put on and how well attended were all the meetings. One of the nicest things that could have happened did happen, thanks to the David White Company, who introduced the David White Award, the initial recipient of which was the most obvious choice, none other than Herbert C. McKay, Eustis, Fla., stereo seer, probably the most consistent booster of stereo that we have had over the years.

The award was for "outstanding achievement in the development and promotion of stereo" and is to be an annual event.

Nice thing about the Stereo Division is its ability to make friends. Closest of all are the PSA Motion Picture, Color and Technical Division, with all of whom the stereo group is working very co-operatively—to the benefit of all concerned. The *Journal* is preparing a "Who's Who in Stereo," the first one ever compiled. Want to be in on it?

—*P. S. Ayers*

E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Del.

DU PONT
PHOTOGRAPHIC NEWS

DU PONT
BETTER THINGS FOR BETTER LIVING
...THROUGH CHEMISTRY

NO. 1

THE "NEWS" MAKES ITS BOW

Du Pont Photographic News will appear in this magazine every other month. It is planned to bring you many practical ideas and timely suggestions for making better pictures in your own darkroom.

"The News" will not only give you information about Du Pont photographic products and their use, but will contain helpful pointers on taking pictures and processing them . . . tips on darkroom procedure . . . time- and money-saving ideas . . . and important facts about new picture-making products as they are introduced.

Be sure to watch for future issues of "Du Pont Photographic News." You'll find them interesting, helpful and timely.

Darkroom Magic? No, Not Entirely!

BY JAMES R. IRVING

(Mr. Irving of Crystal Lake, Illinois, is a chemist and amateur photographer)

There's nothing very unusual about a picture of a lamppost. Yet a print that began as a rather ordinary-looking picture of a lamppost on Toulouse Street in New Orleans was judged First Place Winner in a Chicago salon.

Darkroom magic? No, not entirely. The story of this prize winner began long before that. You see, one had visions of something more than a visitor's snapshot when he set his lens opening at f.8 and his shutter speed at 1/50 sec. that early November afternoon.

1. Unworked original

2. Experimental print

3. "Vieux Carré"—final print

History lived in every line of this hundred-year-old lamppost which had in its day housed an oil wick and then a gas burner. Now modernized with an electric light bulb, it would have to symbolize a tremendously romantic and historically interesting area of the Old South, New Orleans' French Quarter . . . the Vieux Carré.

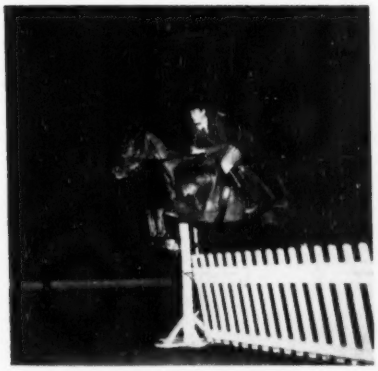
Print Number 1 (above) was the original result. No dodging, cropping, or retouching, no "extra" darkroom work . . . a passable picture but certainly not a salon entry. The wires cutting across the upper left-hand corner, a window-pane or two missing in the building which served as a background, extreme sun reflection on part of the street sign all called for attention. And above all, that lamppost had to be the center of interest . . . a definite mood had to be established.

Print Number 2 does a little more for the scene, but the lamppost is still not the most important part of the picture. A mood is emerging but there's too much background detail . . . and that street sign! And where's the light in the lamppost?

Print Number 3—the Salon Winner—"Vieux Carré." Now the mood is established without a doubt. The picture of the lamppost that one actually visualized when the shutter snapped is there. Even those wires are a part of the picture this time.

Hours of tedious work in the darkroom, the dire need for eight hands when only two were available, sheet after sheet of paper and plenty of patience did the trick.

All that to turn *day* into *night!*



PLAN AHEAD FOR SPLIT-SECOND ACTION

There's an instant at every horse show when the audience holds its breath. Great shots are born by planning ahead for that split second. Select your shooting position beforehand to get subject size right, and keep the background subdued. When action starts, follow the horse to the bars in your view finder, then squeeze the shutter release as he soars in a graceful arc. Use the highest shutter speed possible with the available light.

Even when lighting conditions are poor, shots like these can be easily made on Du Pont High Speed Pan. Its speed (ASA 160 daylight, 125 tungsten) and wide latitude catch every highlight and brilliant tone.

Careful planning of action pictures will capture forever many of the brightest shots in your album of memories.

WHY PUT UP WITH HYPO ODOR?

From the early days of photography a strong acid odor has been associated with hypo fixing solutions. This smell, while considered part of the job by some old-timers, is often disliked by those with sensitive noses. Du Pont 18-F Universal Fixer makes this unpleasantness a thing of the past. It is a single powder hardening fixer for films and papers of all types and contains a chemical aromatic that masks out strong acetic acid and sulphite odors.

It helps make the home or professional darkroom a more pleasant place in which to work.

OVER

DU PONT
BETTER THINGS FOR BETTER LIVING
...THROUGH CHEMISTRY

DU PONT
PHOTOGRAPHIC NEWS

E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Del.

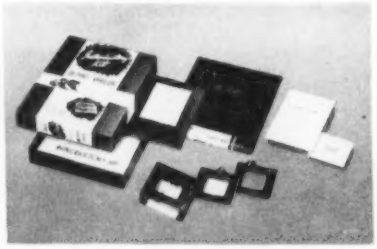
Better Prints Can Be Yours Through Contrast Control

Subject matter and composition are of great importance in producing prize-winning photographs. But the key to success is often in the over-all feeling created by the contrast of the print.

Artists and pictorial photographers use contrast as a tool to create a mood that captures the emotions felt when viewing the original subject. Much as an oil painter uses light or dark colored oils, the pictorialist uses high contrast to brighten over-all appearance or create a dramatic effect. Low contrast may be used to flatten harsh light tones which distract from the center of interest. In all phases of photography, contrast and tone control are the tools of the craftsman.

In recent years, more and more photographers have turned to "Varigam" for the utmost flexibility in contrast control. Du Pont "Varigam" variable contrast photographic enlarging paper can provide whatever contrast is needed to make a perfect print from any negative. This is possible through the use of a set of inexpensive, durable, mounted filters that slip over an enlarger lens. With the filters and "Varigam" you can produce prints ranging in contrast from extremely soft to exceptionally hard. One package of "Varigam" and a set of filters bring all paper contrast grades within your reach. Without filters "Varigam" is a normal contrast enlarging paper for top-quality prints.

An additional advantage in working with "Varigam" is that by dodging (burning in) with filters, contrast may be easily changed in different areas of the same print. For example, contrast may be added to a cloudy sky area to produce dramatic effect by exposing through the #10 filter. Strong undesirable foreground shadows may be subdued by exposing through the #2 filter. Any desired effect may be easily obtained through skill and imagination.



Special "get-acquainted" kit, now at your dealer.

Most photographic supply dealers are now offering Du Pont "Varigam" in a special Introductory Kit, shown above. It includes a 25-sheet packet of 8 x 10 inch, double-weight "Varigam" DL paper; 2 "Varigam" filters (#3 soft and #7 medium contrast); 1 "Varigam" filter holder; 1 Du Pont S-55X safelight filter, and a folder with complete instructions for using this versatile projection paper correctly.

FILM STORY STARTS 'WAY DOWN SOUTH

This is the first of a series of word snapshots on the making of Du Pont Photographic Films.

The shimmery transparent film base that supports the sensitive emulsion starts deep in the land of cotton. This familiar fluffy material is one of the basic ingredients in the manufacture of crystal-clear Du Pont Film.

Through chemistry's magic touch, short fibers of cotton are converted into flaky, snow-like esters of cellulose. These are mixed with solvents under carefully controlled conditions to form a clear honey-like syrup called "dope."

With clockwork precision samples of each batch of "dope" are put through a series of exacting tests in Du Pont Control Laboratories. Only the finest "dope" is allowed to move on to the next manufacturing operation. The film base must excel to produce negatives of the high quality you want.

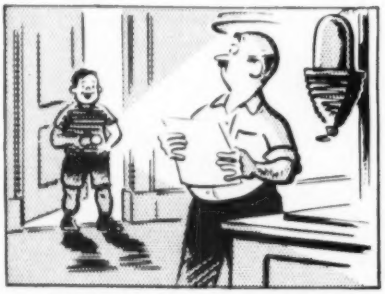
These approved batches are then filtered, blended and refiltered, and made ready for casting into safety film base.

Watch for the next chapter in the "News." You'll learn how the base is formed and how film emulsion is made and coated.

TIMELY TIPS

EASIER TINTING WITH OILS

High surface luster of some photographic papers causes difficulty when coloring with oils. You can give the surface an invisible "tooth" by lightly rubbing it with powdered pumice stone, chalk or magnesium carbonate. Colors will stick instead of sliding off. Try it—you'll be surprised at the excellent results you get.



"Oooooh, Daddy...isn't my new flashlight a dandy?"

E. I. du Pont de Nemours & Co. (Inc.)
Photo Products Dept., Wilmington 98, Del.

In Canada: Consult your photographic dealer or Canadian Industries, Ltd., Montreal.

DISTRICT OFFICES

Atlanta 5	805 Peachtree Bldg.
Boston 10	140 Federal Street
Chicago 18	3289 N. California Ave.
Cleveland 14	1033 Union Commerce Bldg.
Dallas 1	506 Tower Petroleum Bldg.
Los Angeles 38	6656 Santa Monica Blvd.
New York 11	248 West 18th Street
Philadelphia 2	225 South 15th Street

EIGHT-SIXTEEN PRE-INVENTORY SALE!

11"x14" ENLARGING EASEL ALL METAL

Made to our own rigid specifications, we earnestly believe that this represents the finest value available today. Fine construction fully adjustable up to 11x14 size. Only..... **$5.49**

(shipping weight—6 lbs.)

8"x10" S.W. GLOSSY ENLARGING PAPER

Contrast 1-2-3-4

Here's the lowest price for this FRESH, IN DATE paper. We bought a manufacturer's entire stock of seconds to bring you this value.

Now being offered at better than 50% of the current price. 1,000 sheets..only **$31.50**

Contrasts may be asserted to make quantity

(shipping weight—30 lbs. per 1,000 sheets)

35MM ANSCO COLOR FILM*

daylight type—Guaranteed

100' rolls, notched for 20 exposures at no extra cost. Makes 30 20 exposure rolls at this unbelievably low price. **$17.50**

(shipping weight — 1 lb. per roll)

Ansco Color Film Dev. Kit, 1 gal. **$2.95**
(shpg. wght.—8 lbs. per kit)

Ansco 35mm EZ mts., box 1,000 **$6.00**
(shpg. wght.—6 lbs. per box)

35MM KODAK HIGH SPEED FILM* SAFETY BASE

Never before available, only a fortunate purchase from US Government refrigerated vaults can permit us to sell this film at such low prices. Film can be exposed at speeds up to **150 Weston** in daylight. Film is fully guaranteed by us to be perfect even tho' short-dated. All original factory packing.
Available in the following put-ups:

	each	3 for
200' Roll	$3.95	$10.95
400' Roll	7.25	19.95
1,000' Roll	16.95	45.00

Prices for larger quantities available on request.

(shipping weight—2 lbs. per 200' Roll)

ENLARGING PAPER S.W. GLOSSY in ROLLS

KODAK Aerobromide, in hermetically sealed cans. Perfect Results are GUARANTEED!

Contrasts #1-#2

9⅝" x 200'.....ea. **$2.95**
3 for $8.50 12 for $33.00
(shipping weight—10 lbs. each roll)

7" x 125'.....ea. **$1.89**
3 for $5.50 20 for $35.00
(shipping weight—5 lbs. each roll)

3" x 200'..2 roll pack 2 rolls.. **$1.70**
4 rolls for $3.25
24 rolls for $17.50
(shipping weight—4 lbs. for 2 rolls)

ROLL FILM FOR YOUR CAMERA

Sizes:—127, 828, 120, 620, 116, 616. 50 Weston, 1953 Date Guaranteed Film

Sold at this low price to prove our efforts to keep prices low down. 10 rolls **$1.95**

20 for $3.75 50 for $8.75
100 for $16.50

(shpg. wght.—10 rolls, 1 lb.)

KODAK 3¼"x4" LANTERN SLIDES*

"Normal" or "Contrast"

Here's a "must" for the photo fan. Perfect for making your own colored slides from favorite negatives. All are fully guaranteed. Boxes of 36 Plates only **$1.98 each**

Case of 20—36's....only $34.50

(shpg. wght.—36's, 2 lbs., case—25 lbs.)

FULL *NATURAL* COLOR FILM

FOR YOUR CAMERA AT BLACK & WHITE FILM PRICES

Here is the newest COLOR FILM to come out of the research laboratory. Made with present requirements in mind, we guarantee your complete satisfaction on a MONEY BACK GUARANTEE.

Color reproduction is true and faithful, no harsh exaggerated colors, but rather all the pastel and deep colors in their glorious beauty. And, take a look at these prices. We know you will take advantage of this great value. Film is guaranteed fresh, Daylight or Tungsten. (Please specify).

8MM-16MM

	each	6 for
8/8mm x 25'	$2.75	$16.00
8/8mm x 100' Bolex	7.50	42.50
16mm x 100'	7.50	42.50

35MM

	each	6 for
20 Exp. Crtdge.	$2.25	$12.95
36 Exp. Crtdge.	3.95	22.50

ALL PRICES ABOVE INCLUDE PROCESSING, MOUNTING AND RETURN POSTAGE

BULK FILM

For those who do their own spooling, here is bulk film. Processing MUST be done in our own labs at the prices shown below.

8MM-16MM Bulk Film
200' Roll Bulk Film.....$ 9.95
400' Roll Bulk Film..... 19.00
Add 2¢ per foot for processing.

35MM Bulk Film
100' Roll Bulk Film.....$22.00
Add $1.00 per 20 exp. Crtdge for processing & mounting.

16MM MAGAZINE CAMERA OWNERS!

Tired of paying MORE for your film? Would you like to SAVE money? Here's how we can help you. We supply film on special cores, ready for instant loading into your own magazines. Full instructions included. Film includes Developing and return

COLOR FILM RELOADS Daylight or Tungsten **$3.75 ea.**

BLACK & WHITE RELOADS FG Pan, 50-W..... **$1.40 ea.**

EMPTY 16MM MAGS BRAND NEW, with instructions.....each **75¢**

35M/M FILM*

For all 35mm Cameras
Load your own and save money!

ANSCO Finopan, Supreme Ultra-Speed
KODAK Background-X Plus-X, Super XX
DUPONT Superior #1 Super or #2

	each	3 for
100' Roll, notched	$1.65	$4.50
200' Roll, notched	2.40	6.95
400' Roll, notched	5.25	14.50

(shpg. wght.—1 lb. per 100')

We may sub similar emulsion of another make to facilitate shipment of your order.

SPECIAL COMBINATION OFFER

With any 100' roll above, we'll include a BULK FILM LOADER and 12 Empty 35mm cartridges for the additional cost of only..... **$6.30**

(Shipping weight—10 lbs.)

8MM & 16MM BULK FILM*

50-W Fine Grain Panchromatic
Fully Guaranteed

	each	12 for
50' Rolls	$ .45	$ 4.95
100' Rolls	.90	9.90
400' Rolls	3.60	37.50

(shipping weight—8 oz. per 100')

16MM SPECIAL OFFER

1500' (50' Rolls)	$11.50	$124.50
1350' (25' Rolls)	9.95	112.50

(shipping weight—5 lbs. each.)

8MM-16MM-35MM POSITIVE FILM*

Hundreds of uses in every darkroom adds unlimited pleasure to your hobby.

Available in any above size:

	each	3 for
100' Rolls	$1.25	$ 4.00
200' Rolls	2.25	6.00
400' Rolls	4.25	12.00
1,000' Rolls	9.95	27.50

(shipping weight—1 lb. per 100')

8MM-16MM BONUS OFFER FREE MOVIE FILM

With every purchase of 3 rolls, we will give you FREE —a 100' Roll of 16mm or a 50' Roll of 8mm CHARLIE CHAPLIN Film. Hours of untold mirth and pleasure for the entire family.

BLACK & WHITE MOVIE FILM
F.G. PAN—50 W.

	each	3 for	6 for
8/8mm x 25'	$1.25	$3.75	$ 7.50
8/8mm x 100' (Bolex)	3.25	9.75	19.50
16mm x 100'	3.00	9.00	18.00
16mm x 50' Mag.	2.75	8.25	16.25

48 Hour processing and return included

(shipping weight—3 lbs. per 6 rolls)

ADDITIONAL FREE OFFER

With every purchase of 6 ROLLS, we will give you an ADDITIONAL roll of the film you buy, with the FREE Charlie Chaplin film as well.

(Limited offer. Subject to withdrawal at any time)

IMPORTANT NOTICE

Please include sufficient postage. Any excess will be returned with your order. Orders sent without postage will be shipped Express COD. 25% Deposit required on all COD orders.
*U. S. SURPLUS

EIGHT-SIXTEEN FILMS

243-Z West 55th Street, New York 19, N. Y.

candid shots by the Editors

Contest Winners Cover the Country

Since November 10, when prize-winners in our 1952 Picture Contest were announced, the U. S. has heard a great deal about the pictures and the people who made them. The three big news picture syndicates made picture features available to the newspapers they serve, and about 40 radio and television stations from New York to Fresno carried news and interviews with winners in their localities. The Marine Corps, taking advantage of the fact that the top-prize picture in the color division was made by a Marine sergeant, is preparing a recruiting folder featuring Frank Praytor's great combat-casualty shot. The Red Cross showed intense interest in that same photograph, and by this time they may be using it to promote their blood-collection campaign. This, of course, is just the beginning. Thousands more Americans will see original prints of the winning pictures when they become part of the PHOTOGRAPHY Traveling Salon. If your own club or store would like to show a collection of the prints, write for information to Director of Traveling Salons, PHOTOGRAPHY, 366 Madison Ave., New York 17, N. Y.

Color winner Sgt. Frank Praytor, and Leon Levinstein, top man in the black-and-white division, shake hands with B. G. Davis, President of the Ziff-Davis Publishing Co.

The Girl in the White Coat

Suzanne Szasz has discovered a simple answer to the problem of improving shadow detail: she merely dresses for the occasion. When shooting pictures in the polio ward of a New York hospital, Suzanne noticed an odd fact—shadows brightened considerably whenever a nurse or doctor stood close to her subject. The explanation? Clean white hospital uniforms make efficient reflectors and bounce extra light into dark areas. Suzanne borrowed a hospital coat and wore it during the remainder of her shooting sessions. The trick worked like a charm, she claims. Camera dealers take note: perhaps a line of white jackets would be a profitable addition to the accessory counter! The Szasz story, on little Eileen Dicheck's fight against polio, is the most successful thing Suzanne has done since she launched her free-lance career a few years ago. It brought her the University of Missouri School of Journalism's 1952 award as the best picture story of the year. And it has been reprinted a dozen times to date, in almost every country in Europe—and even once in an Arabic-language magazine. You'll find the intimate story-behind-the-story beginning on page 36 of this issue. Suzanne's interest in polio stems from personal experience; she got the idea of doing a story about it after her own sister recovered from an attack of the disease.

Suzanne and Eileen, nose to nose.

Edward Steichen Visits Germany in Search of Great Pictures

Photograph by Peter Fischer

A couple of months ago, we told you that Edward Steichen, Director of Photography of the Museum of Modern Art, was off for Europe on the trail of outstanding photographs for an ambitious show at the Museum to be called "The Family of Man." Here he is, at a dinner of the German Photographic Society in Cologne, looking over a portfolio of the work of August Sander, dean of German photographers, who is leaning above Steichen's left shoulder. Left to right, seated: Dr. J. Haubrich, collector of modern art; Mr. Steichen; Robert Gorlinger, Cologne's mayor and president of the Society. Standing: Dr. Reidemeister, director of the Cologne Art Museum; Dr. L. Fritz Gruber, director of *Photokina* and secretary of the Society; Mr. Sander; and Dr. Hanfstaengl, Munich Museum Head.

A Photographer's Freedom

In a recent issue of *Nieman Reports*, published by holders of the Nieman Fellowships in journalism, Joseph Costa wrote a cogent and informative defense of the press photographer's position in the society he tries to interpret. This ties in nicely with an exchange of letters we printed a few months ago concerning the "invasion of privacy" by the photographer, and his responsibility to the public for reportage. Costa, a King Features Syndicate cameraman, takes the position that "freedom of the press implies exemption from censorship and the right of all persons to publish what seems to be in the public interest, providing, of course, they do not violate the various

(*Continued on page* 115)

Never Undersold!

SVE 'SKYLINE'
Model 'A', 200W Dem.
NEW..... **$24.75**

KINE EXAKTA V
Tessar F:3.5 'T' [illegible]
BRAND NEW.. **$164.00**

35MM CAMERAS

	NEW	USED
Alpa Reflex Switar F1.8	$479.00	$336.00
Argus C-III, F3.5, Flash, Case	49.50	39.00
Argus C4, F:2.8 ctd. case	107.00	64.00
Bolsey "A" F4.5 ctd	39.75	.....
Bolsey "B", F3.2, Ctd. RF	81.50	34.00
Bolsey B-2 F:3.2 ctd. RF	73.50	46.00
Bolsey "C" Reflex, RF	109.50	66.50
Canon, Serenar f:1.8, Rfdr	295.00	199.00
Contessa 35 Tess 2.8 w/ Synchr	214.00	177.00
Exa, Meritar F:2.9 ctd	89.50	62.50
Kodak 35 Rfdr. F3.5	86.75	34.00
Kodak Signet, Ektar 3.5 Rfdr	92.50	48.00
Mercury II, F2.7	41.50	19.50
Nikon, F1.4 ctd R.F.	349.00	236.00
Praktica, F:2.9 ctd	58.50	.....
Rectaflex, Noctan F1.5	475.00	324.00
Retina II Xenar F:2.8	.....	79.00
Retina IIA, F:2 ctd. Autom	166.10	118.00
Revere Stereo F:3.5 ctd. Rfdr	174.50	.....
Robot II Synch. Xenon F1.9	108.00	76.00
Robot 'Star' Sixtar F.2	225.00	154.00
Tele-Xenar for Robot, ctd	46.50	32.00
Stereo Realist F:3.5 ctd. Rfdr	159.50	104.00
Voigtl. Vito II F3.5, Synchro	54.75	34.00
Voigtl. Prominent F1.5	275.00	178.00

LEICA

	NEW	USED
Leica Standard Elmar F3.5	$.....	$ 52.00
Leica IF. Synchro. Latest	73.10	.....
Leica D, Elmar F3.5	.....	54.00
Leica G, Summar F.2	.....	127.00
Leica IIIC Elmar F3.5	259.00	159.00
Leica IIIC Summarit F1.5	434.00	259.00
Leica IIIF Summitar F.2	384.20	.....
Leica IIF, Synchro. Latest	139.40	.....
28mm Serenar F3.5 W.A.	177.85	118.00
35mm Elmar F3.5 W.A.	.....	53.00
35mm Summaron F3.5 W.A.	102.00	69.00
35mm Retrofocus F2.5 W.A.	99.50	64.00
50mm Elmar F3.5	68.00	34.00
50mm Summitar F.2	173.40	98.00
50mm Summarit F1.5	224.40	159.00
50mm Nikkor F1.4	198.00	138.00
73mm Hektor F6.3	.....	73.00
85mm Summarex F1.5	442.00	198.00
90mm Elmar F.4 Black	.....	54.00
90mm Elmar F.4 Chrome	112.20	71.50
135mm Hektor F4.5	150.00	74.00
200mm Telyt w/reflex housg	258.00	196.00

CONTAX

	NEW	USED
Contax I Sonnar F.2	.....	68.50
Contax II Sonnar F.2	.....	133.50

	NEW	USED
Contax II Sonnar F1.5	.....	163.00
Contax IIA Sonnar F.2	444.00	224.00
Contax III Sonnar F1.5	.....	187.50
Contax IIIA Sonnar F1.5	534.00	333.00
35mm Biogon F2.8 W.A.	229.00	87.00
Biogon W.A. For 11A & 111A	243.00	164.00
50mm Sonnar F.2	180.00	68.00
50mm Sonnar F1.5	224.00	86.00
85mm Sonnar F.2	292.00	97.00
135mm Sonnar F.4	170.00	57.00
180mm Tele-Tessar F6.3	.....	98.00
180mm Sonnar F2.8 w. reflex	720.00	495.00
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Ciroflex, F3.5 Rolla	76.50	51.00
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'XM' Auto-Rollei, Xenar 3.5	268.00	168.00
Medalist Ektar F3.5 Rfdr.	.....	89.00
Medalist II Ektar F3.5 Rfdr.	207.50	157.00
Minox 'Spy' Camera F3.5	71.50	38.00
Super Ikonta A Tess. 3.5 Rfdr.	162.00	68.00

	NEW	USED
Super Ikonta B Tess. 2.8 Rfdr.	236.00	94.00
Super Ikonta C Tess 3.5 Rfdr.	186.00	114.00
Super Ikonta BX Tess 2.8 Rfdr.	288.00	122.00
Voigt. Bessa II R.F. Skopar 3.5	134.00	68.00

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B&H Student 500 W	149.50	104.00
DeJur 1000 W.	149.50	87.50
Keystone 168, 750 W.	114.50	62.00
Revere Deluxe Mod. W. Case	159.50	89.50
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Bell & Howell Scund & Silent	269.50	126.50
Ampro Tape Recorder	119.75	72.00
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CAMERAS—8mm & 16mm

	NEW	USED
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Bolex L-8, F2.8	97.00	51.50
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B&H Auto 8, F2.5	134.95	84.00
DeJur Citation F2.5	77.50	42.50
DeJur Mag. F2.5	106.95	59.00
Revere 30, Lens, F2.8	49.50	27.00
Revere B&H Mag. F2.5	112.50	64.00
Leica B&H Filmo 70DA F1.9	.....	188.00
B&H Autoload F1.9	142.50	96.00
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B&H 200 Mag., F1.9	214.95	138.00
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TDC Mainliner 300	58.50	36.50
TDC Duo 2 ¼x2 ¼, 300W	69.50	42.50
DeJur Versatile II F4.5	99.50	67.00
DeJur 4x5 F4.5	172.50	118.00
Federal 2 ¼x3 ¼ F6.3	39.75	24.00
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Federal 4x5 F6.3	88.95	59.00
Koclite 2 ¼x3 ¼ DeJur F4.5	99.50	67.00
Leitz Focomat 1C	147.00	98.00
Omega B-4, 2 ¼x3 ¼	99.50	68.00
Omega D-11, 4x5	168.50	118.00
Solar 120, 2 ¼x3 ¼	66.50	37.00

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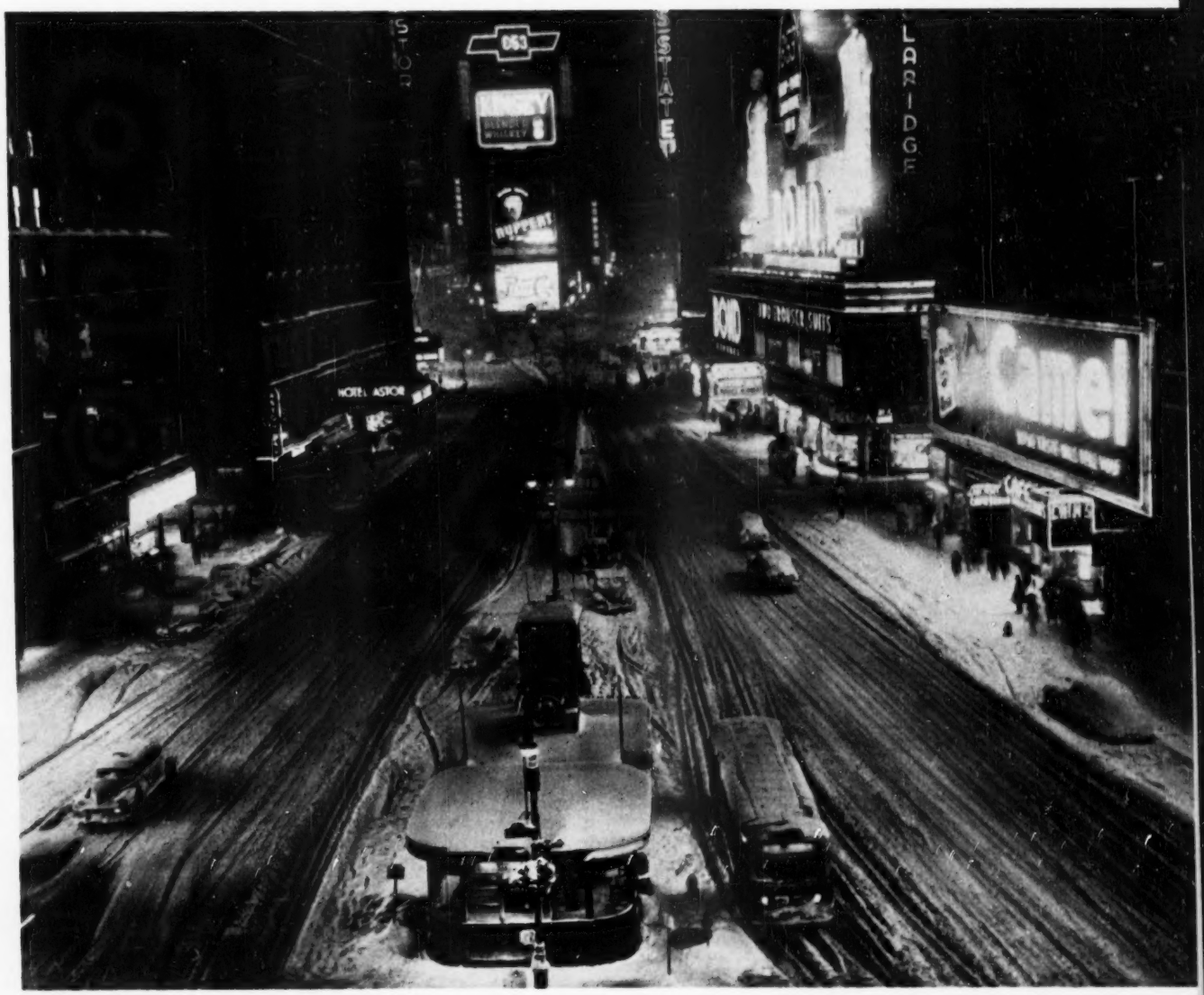
WINTER PICTURES

COUNTRY WINTER: *Snow lies long and heavy on the farms of Maine; in that latitude, days are shorter, and early chores are done for months by lantern-light. Kosti Ruohomaa rose with a farmer in the cold darkness to get this picture; he set up two floodlamps in the snow and one inside the barn. His Rolleiflex shot was made with exposure of 1/10 second at f/6.3 on Super-XX film.*

CITY WINTER, *and the world's most famous crossroads is snow-clogged beneath its spectacular neon exclamations. Harry Spotts looked out over Times Square on a chill night and found it bleak, half-deserted. He made this picture with a 4x5 Speed Graphic, and exposure of one second at f/4.7 on Super Panchro-Press Type B film. Cars and moving figures are blurred by the slow shutter.*

White worlds wait for you and your camera this season. Now, while the wide outdoors is icebound and snow-bedecked, is the time to get those sparkling pictures no other time of year can offer. Here and on other pages of this issue are some successful winter photographs. Study them, then go out into the February weather and make your own



 Eileen Dicheck laboriously but happily tries out her new crutches in polio ward of New York's Willard Parker Hospital.

Suzanne Szasz shoots a

POLIO PICTURE STORY

By natural light and bounce flood, her sensitive camera records a little girl's fight against crippling disease

Once in a great while there comes along a picture story so moving, told with such integrity and sensitivity, that it is destined to hold a lasting place in the minds and hearts of all who see it. Suzanne Szasz, we think, has achieved this kind of story with her photographic report on a little girl polio victim.

These photographs, with all their honesty, carry terrific emotional impact. They show, as words never could, how six-year-old Eileen Dicheck fought her way back from a hospital bed to regain full use of her legs again.

The story of Eileen is not a tragedy, but a tribute to a little girl's courage and to modern medical skill and techniques. Her case is only one among many thousands of children who need equal care before they can run and play again. They need your help, your dimes, your dollars. When you are asked to contribute to the March of Dimes this year, remember Eileen and give generously.

By BOB SCHWALBERG

(Photographs Courtesy of Woman's Home Companion)*

EILEEN DICHECK is a little girl who once had polio. For eight brave months between her sixth and seventh birthdays she fought and triumphed over this dread disease. Her story is not very different from that of thousands of other similarly stricken children. But, because Suzanne Szasz was there with her camera to record Eileen's suffering, loneliness, and eventual victory, it is a symbol of every small child who ever fought the long fight against disease in a hospital bed.

The story begins with a bed-ridden little girl undergoing hydrotherapy and ends with a happy child playing with other children in ballet costume. Suzanne says this about it:

"I wanted to do a picture story that the mothers of sick children would remember and take courage from. I wanted to show what prolonged illness does to kids, and how they react to it."

Unlike much of her work, this was not an "independent production" (done without an assignment), in the true sense of the term. (See *Want to be a Freelance?* in the May, 1952 issue of PHOTOGRAPHY.) After two days' shooting Suzanne brought the pictures to the editors of The *Woman's Home Companion* and told them what she wanted to do. The editors had published many of her independent productions in the past. This time they told her she had an assignment and to do it by herself, taking as much time as she felt was necessary. Over a period of eight months Suzanne made weekly and later

Moment of despair is caught in close-up. Natural light, f/4 at 1/25.

Exercise and hydrotherapy pay off. After weeks of weary practice, Eileen now can go downstairs with crutches, left. Above, she soaks in tank of warm water and tries to wiggle her legs. (This helps to keep muscles from deteriorating.) Suzanne spent eight months in getting every angle of the story. Eventually, she won Eileen's trust and affection, was accepted as a friend, not a prying stranger. Most of the pictures were shot by existing light, some by bounce light from floodlamps. Suzanne's camera was a Rolleiflex. She used Super-XX film developed by inspection in D-76 and powerful D-76-F.

Eileen Fights a Long, Hard Battle for Health

bi-weekly visits to the polio ward in which Eileen was confined. When the child finally was sent home Suzanne kept right on photographing her recovery until it was complete.

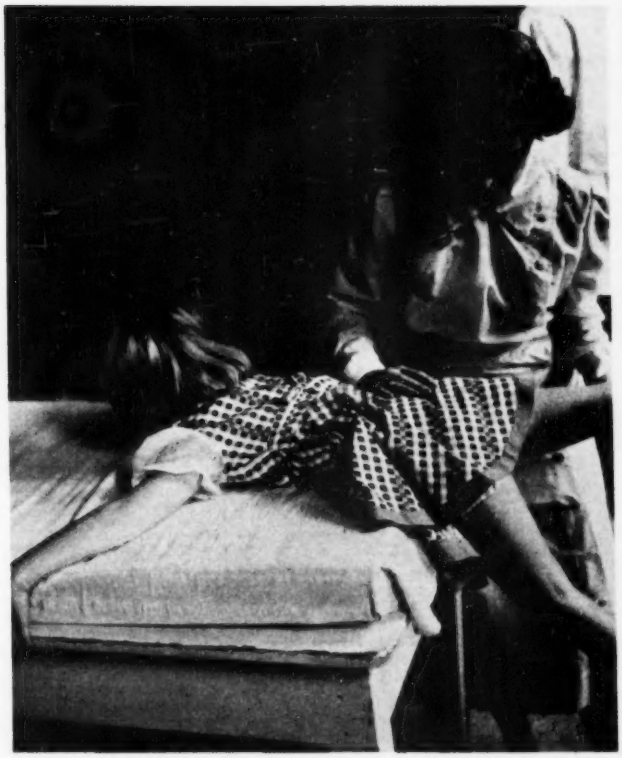
The first big problem was obtaining permission from Eileen's mother to do the story. Suzanne solved the problem simply by showing some of her other picture stories on children to Mrs. Helen Dicheck. After seeing them, Mrs. Dicheck said simply:

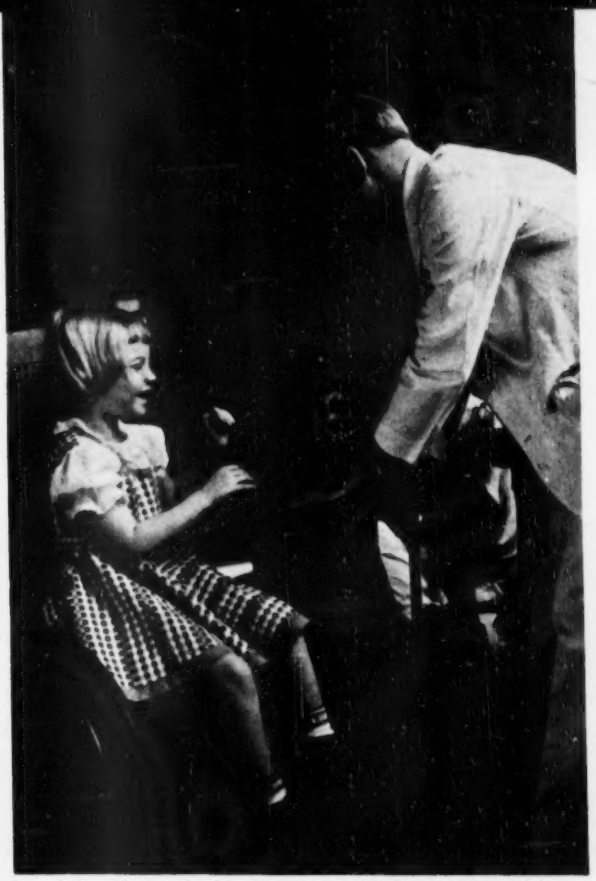
"I'll let you do it for the sake of other mothers."

Taking pictures in a ward filled with little kids crippled by polio is not an easy thing for a photographer to do. For a photographer who becomes as emotionally involved with her subjects as Suzanne does, it is doubly difficult. In the first few shooting days the idea of profiting from their pain filled Suzanne with a guilty feeling which was only partly offset by her sincere belief that the story would help other parents. But all such feelings were soon forgotten when she discovered that the kids actually looked forward to her visits.

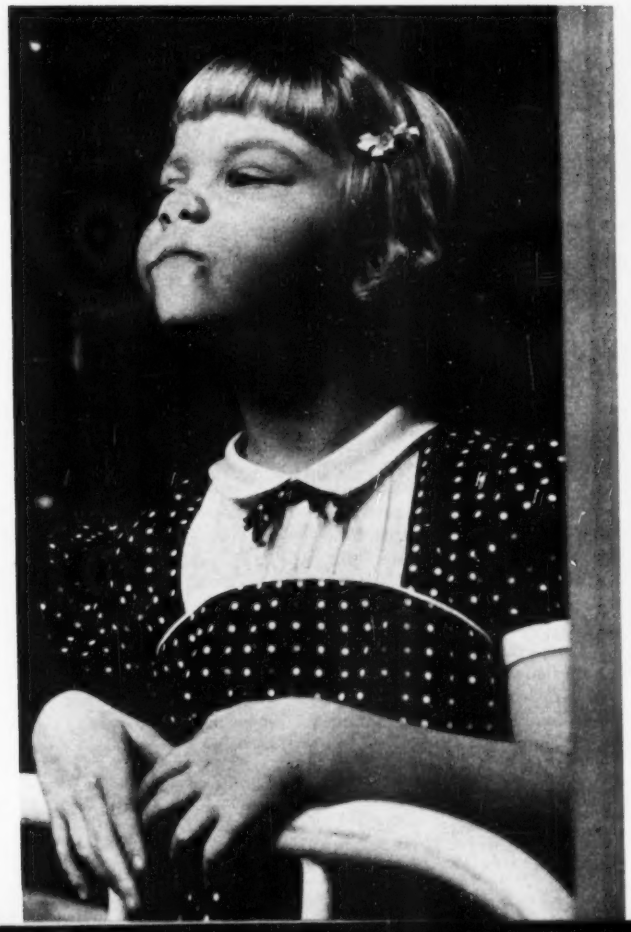
So that none of the children in the ward should feel left out of the picture taking, and so that Eileen might remain unselfconscious, Suzanne resorted to a simple ruse. She photographed *all* the kids and made them feel that they were all part of something in which the whole group was participating. It took Eileen several months to realize that Suzanne was really doing a story about her. But by that time they were good friends and it didn't matter.

While the children accepted her and became used to the camera, Suzanne had to remember that away from home and in a strange, artificial environment, they were defenseless little people whose feelings might easily be hurt by taking pictures at the wrong time. For this reason she allowed many "obvious" picture situations to go unphotographed rather than run the risk of possibly adding to a child's grief. Better to lose the picture than let a child feel that he has been ridiculed or shown





A good patient, Eileen co-operates fully with nurse in difficult exercise, above left, and plays for happy moment with interne, above right.



Nose pressed expectantly against window, Eileen awaits visit from her mother. Gift of big doll brought delighted smile to her face.

Crutches put aside, Eileen triumphantly walks again for first time since she was taken sick.

What You Can Learn From Suzanne Szasz

Although Suzanne's polio story was shot under unusual circumstances, you can apply her working method to make natural pictures of your own children in your own home.

Like Suzanne, keep your pictures candid, unposed, spontaneous. One way to avoid a stiff, frozen look is to record your subjects when they are busy. Children in action, playing together, talking to grown-ups, responding to the world around them—these are your best opportunities.

Children are hard-to-catch subjects: they flit from place to place, switch moods with lightning speed, do unexpected things. Therefore, you'll need a quick eye, a steady hand, and a relatively fast lens to catch them—especially indoors by poor light. Flashbulbs or floodlamps can be a big help. Try reflecting flash or flood off walls and ceiling to boost the level of existing light without destroying it. (*See* Versatile Bounce Light *in the Jan., 1952 issue of* PHOTOGRAPHY.)

You'll be wise to simplify your technique, too. Stick to one camera, one film, one developer: learn to master these tools so well that you can shoot automatically.

Home at last, she learns how to roller-skate—stumbling at first but soon doing it alone. Daylight, 1/100 at *f*/8.

The Camera Records Her Victory Over Polio

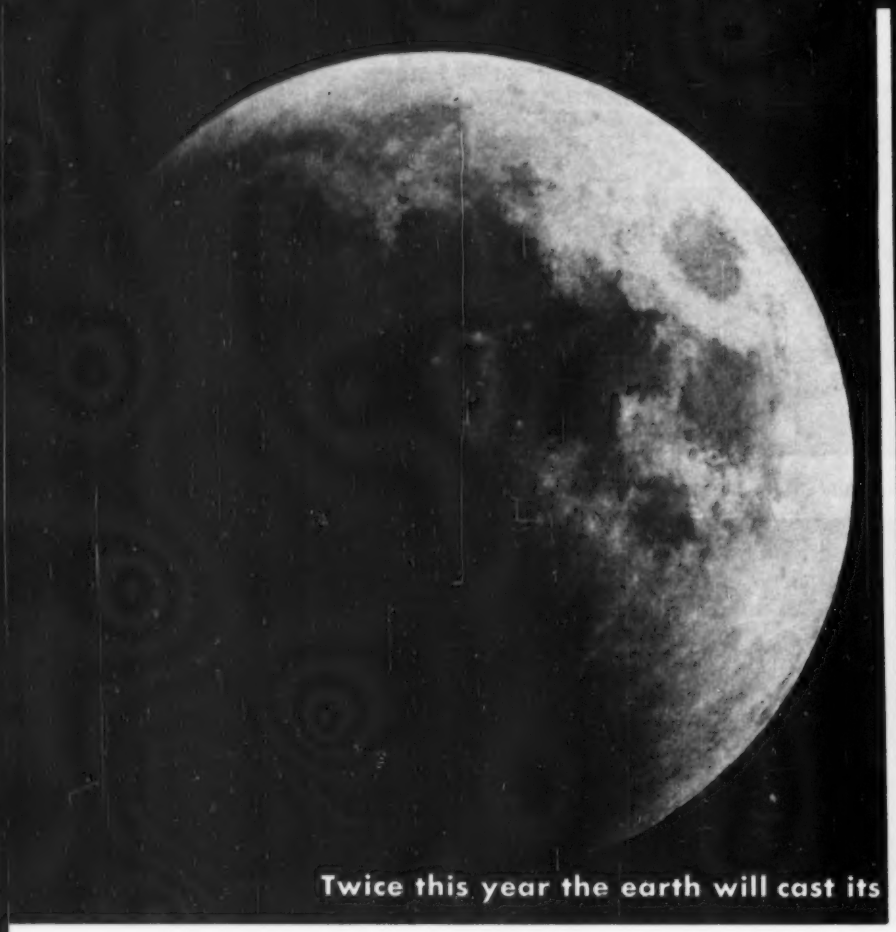
in an unflattering light. Things like occasional temper tantrums and fits of crying were only photographed when Suzanne was absolutely sure that the camera was momentarily unobserved.

Being ever ready for the unexpected is one of Suzanne's happiest faculties. Her stories always contain many short sequences that are really little stories-within-the-story. Complete identification with her subjects enables her very often to "feel a sequence coming." This sense of inner alertness or intuition is something that we can only speculate about. Some photographers seem to have it and to succeed in having their cameras ready when things start happening. Others seem to lack it completely. But underlying it always is the basic photographic credo: getting a picture, even if it lacks fine technique, is better than getting no picture at all. A willingness to waste film, to risk spoiled negatives rather than have dull photographs, is part of Suzanne's everyday equipment.

In speaking about her stories she says, "The simpler and happier they are, the better I like them."

She might very well have said the same thing about her approach to photographic technique. Although she does own a 35-mm camera and a (*Continued on page* 78)

Clad in ballet dress, Eileen joins other little girls to give show at recreation center. Life is healthy and normal again.



Twice this year the earth will cast its shadow on the moon giving

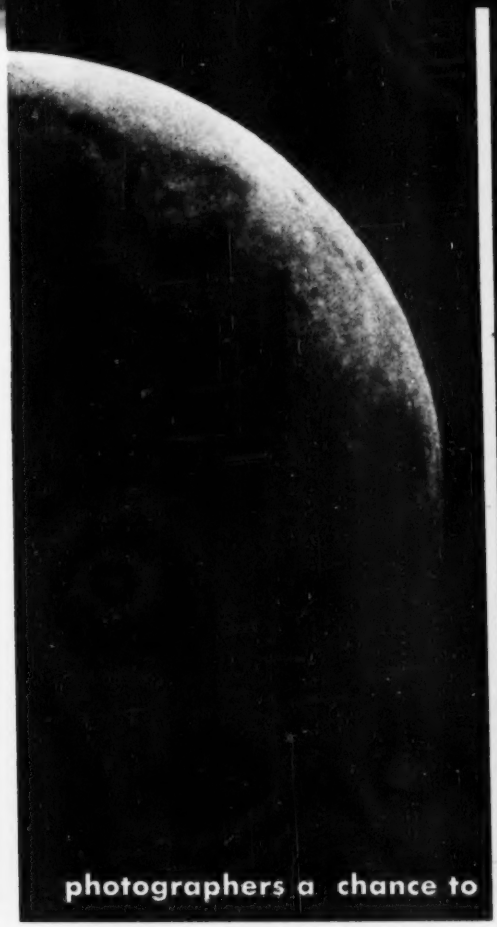
HOW TO PHOTOGRAPH THE 1953 LUNAR ECLIPSES

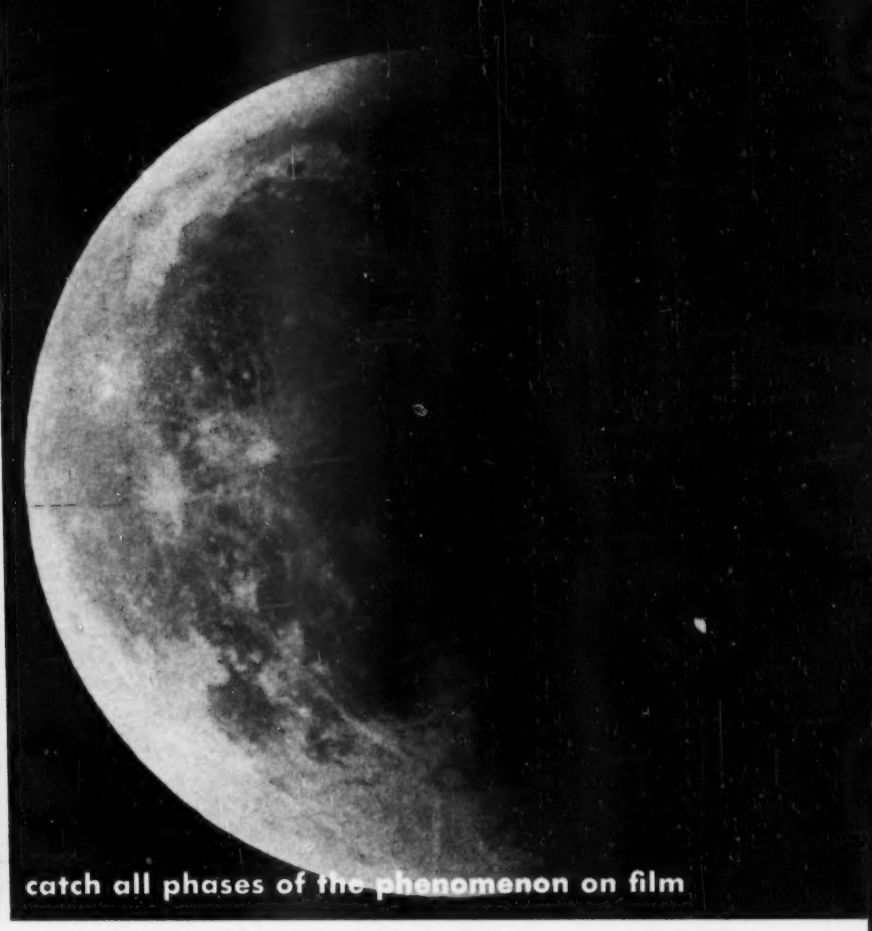
By PETER A. LEAVENS

ON JANUARY 29 and July 26 of this year, the full moon will pass directly into the earth's shadow and be totally eclipsed. Each of these spectacles is visible from the United States; the entire East Coast and Midwest seeing most of the first and all Western states the second. Both eclipses will provide excellent opportunities to turn camera equipment skyward and do some really out-of-this-world picture making. And these celestial phenomena lend themselves equally well to both still and motion pictures, in either black-and-white or color.

The January 29 eclipse will begin after sunset about 4:54 (Eastern Standard Time) at a point in the moon's orbit when it is 251,500 miles away from the earth, which is almost as remote as it can be. The farthest point from the earth in the moon's orbit is called apogee.

The July 26 eclipse will be- (*Continued on page* 108)





photographers a chance to catch all phases of the phenomenon on film

Lunar eclipses may be photographed with wide variety of cameras—all should be set on tripods. Shown above are Super Ikonta-C, Kodak Pony 828, and Leica equipped with 8-inch Astro telephoto lens. Above right, photographers will use Bolex H-16 movie camera equipped with 4 and 6-inch Paillard Yvar telephoto lenses, a pair of Zeiss binoculars for observation and monitoring, and a Bell & Howell Automaster equipped with 6-inch *f*/4 Kodak Ektar and 2.8-inch T 2.5 Taylor-Hobson Panchrotal telephoto lenses. Right, members of Amateur Astronomers Association, affiliated with New York's Hayden Planetarium, man their 10-foot camera similar to one they plan to use in photographing the 1953 eclipses. Its 120-inch, *f*/32 lens was ground by Lou Lojas, the shutter mechanism assembled by the author, both members. Camera takes 5x7 sheet film.

Series shot, below, made while moon was moving out of earth's full shadow (umbra), was photographed on one 3¼ x 5½ negative with Kodak 3-A camera, exposing at ten-minute intervals.

WINTER PICTURES

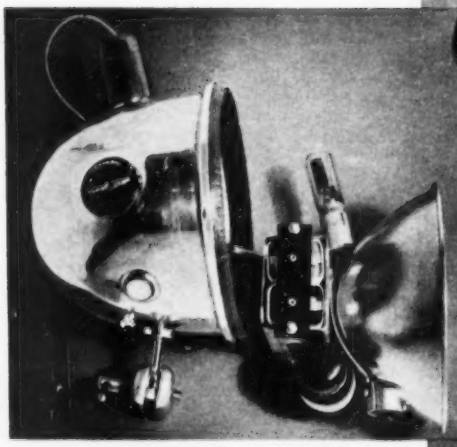
TREES IN WINTER *lean bare-branched into the winter night along the Seine; street-lamps sparkle like ice crystals, and no stroller walks through the frosty dark. Brassaï—the Eye of Paris—made this evocative picture, a counterpoint to the familiar photographs of Paris in spring. His camera was a 9x12-cm Voigtlander, and he made an exposure of three minutes at f/9 on fast pan sheet film.*

WINTER NIGHT INDOORS: *A boy in the Ozarks, reading late into the night by a kerosene lamp, falls asleep on the open book, and his mother bends tenderly over him. Here is winter photography without frostbite; Roland Patterson made the picture with bounce flash to supplement light from the oil lamp. He used a Rolleiflex, Super-XX film, and an open-flash exposure; aperture: f/8.*

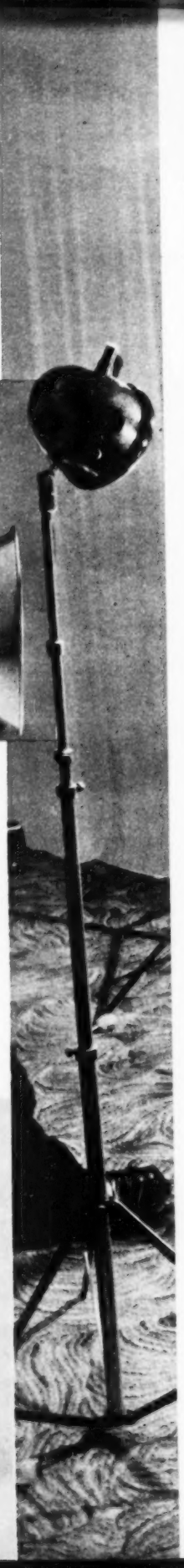
EXTENSION FLASH WITHOUT WIRES

By DON MOHLER

Photographs by Fred L. Tonne except as otherwise credited



Essential working parts of SR Teleflash unit include: housing with standard plug-in outlet, disconnect button, and swivel mount; set of four "B" batteries; phototube; electrolytic capacitor in housing, and self-contained reflector unit for midget flash lamps.



Box-shaped "Slavey" unit, sold only by Sterling-Howard, mounts extension reflector of any make or size on swivel atop housing; its phototube is situated in window on front of housing just above trademark. Parts are similar in many respects to those of Teleflash.

BEFORE YOU READ any further, take a good look at the pictures that go with this story, beginning with the setup on the facing page and ending with the color photograph on page 51. Does this look like routine photography? Given the same subject matter, could you have lighted it as well?

Every one of these photographs was made with ordinary expendable flashbulbs on routine assignment for a newspaper or magazine. Composed quickly, lighted rapidly, and shot swiftly, there is nothing to indicate haste in their preparation. Yet, they all involved two or more flashbulbs separated by distances up to 100 feet—without wire connections.

How is it done?

The men who did this work have "slaves." Not human slaves, but willing servants in the form of self-energized extension flash units, each triggered by its own "magic eye." These so-called slave units come in several forms but they all work on the same basic principles. Essentially, the slave unit is a lamp socket and reflector unit with a self-contained "B" battery power supply having a phototube (often called a "photocell") for a firing switch. To make it work, you place a flashbulb in the lamp socket and place the slave unit anywhere so the "eye" can see the sudden flash of light from another flashbulb. The slave will fire its own flash instantly.

For example, take the fire scene in the upper left corner of page 48. The photographer felt that a single flash lamp at the camera wouldn't illuminate all the detail he wanted to show. So he placed a No. 5 midget lamp in the flashgun at his camera and a No. 5 in each of two SR Teleflash slave units that he carried with him. He handed the slave units to two spectators at the scene (they can be seen holding what look like automobile spotlights at the far right end of the picture) and told them to aim the reflectors at the building. When the photographer fired the bulb at the camera, which was aimed at the foreground, the slave lamps went off too, giving equal exposure to the entire broad scene. The only connection between the slaves and the flash on the camera was a pulse of light hurtling out from the latter faster than 186,000 miles per second.

Slave units, compact and battery powered, have streamlined multi-flash photography; here's how they work and how to use them

Impromptu multi-flash setup shows Teleflash slave units in use—note complete absence of dangling extension wires. No. 5 lamps in slave units were fired by SM lamp at camera which burned out completely before shutter leaves began to open. Lamps in slave units were burning at peak brilliance during 1/100-second interval shutter was open.

Broad coverage of building front and street full of hose was achieved by *Milwaukee Sentinel* photographer Frank Riemer with 3-lamp open-flash exposure at *f*/11. No. 5 lamp at camera illuminated foreground, also triggered pair of slave units (loaded with No. 5 lamps) aimed at building by men at far right in picture area.

Placing pair of slaves behind nursery window on either side of subject saved trouble of stringing 100 feet of extension wiring down corridor and then back inside nursery. SM lamp which flashes before shutter opens was used to trigger slaves, silhouetting foreground.

A variety of lighting problems is easily

This is a multiple flash at its handiest—no wires to string, no interference with the work of the firemen, no worry about electrical connections nor the strength of flash batteries. And, of course, the technique is not limited to covering broad areas. Strategically placed slave units can create back, side, or top-lighting effects. They can bridge, with light, barriers that extension wiring can't penetrate as illustrated in the nursery scene next to the fire shot on this page. By selecting the right lamps for the flashgun and the slaves, about which more below, it is possible to use the triggering light source at the camera as a fill-in or to make it photographically ineffective, as the situation requires.

The slave operates on the sudden pulse of light from the trigger flash lamp which is synchronized to the operation of the camera shutter. If the pulse is bright enough (this depends on the type of trigger lamp and its distance from the slave), the slave lamp starts burning a few thousandths of a second (milliseconds) after the shutter has been actuated—quick enough for synchronized multiple-flash pictures at 1/200, 1/500, and even 1/1,000 second (the latter with the proper focal-plane flashbulb); for the effective flash duration of the flashbulbs normally used in slave units (at ½ peak and higher) ranges from 13 to 64 milliseconds. This does not apply, of course, to slave units having a relay in their firing circuits. The latter type can only be synchronized at 1/25 second or used for open-flash operation.

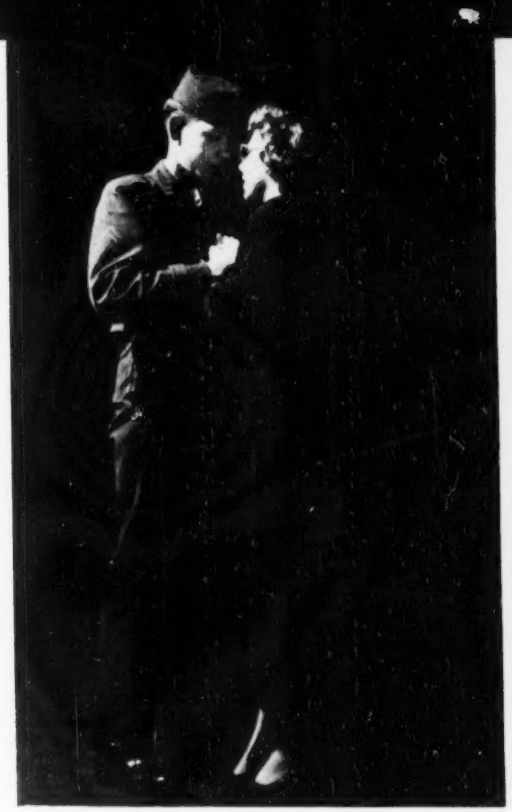
There are actually two pulses of light emitted by foil or wire-filled flash lamps. The first is a quick little "spark" from the primer—the two small blobs of dry chemical paste which can be seen at the tip of the lead-in wires inside the bulb. The second is the brilliant "whoosh" that occurs when the wire or foil filler is ignited by the burning primer. If you examine a Class F (SM or SF) flash lamp, you will notice that it has no wire or foil filler, just two large lumps of primer material at the ends of the lead-in wires. These lamps emit only one pulse of light, though a powerful one; the primer flash itself lights the picture.

With foil or wire-filled lamps, the primer pulse is usually bright enough to trigger slave units at distances up to 15 or 20 feet—*if* the photocell is placed where direct light from the triggering lamp and reflector can strike it. This enables one to use high shutter speeds with full confidence that the slave lamps as well as the triggering lamp at the camera will be photographically effective. Beyond 20 feet or when the slave units are off to the side where they can get only indirect reflected light from the triggering lamp, it is the second pulse of light from the lamp that actuates the photocell. This means that the slave lamps approach their peak light output 1/100 second (10 milliseconds) or more later than the trigger lamp at the camera. In this type of shot, the shutter speed must be no faster than 1/25 second so the shutter leaves stay open until the slave lamps are fully ignited. At faster speeds, only the triggering flash lamp at the camera will be photographically effective, and the light of the slave lamps will be wasted.

By using a Class F one-pulse flashbulb as a triggering lamp, it is possible to effect high-speed synchronization of foil or wire-filled slave lamps as much as 100 feet away from the camera. This means, of course, that the triggering lamp is photographically ineffective; it flashes and goes out before the leaves of the camera shutter are even half open. Class F lamps are sometimes selected for triggering slave units in close-up shots—when dramatic cross-lighting or single source lighting effects with heavy shadows are wanted. In cases where slave units must be placed at a considerable distance from the camera for high-speed synchronization and flat fill-in lighting is needed, a double or triple flash-lamp holder (like the Heiland Triflex) can be placed in the flashgun at the camera, one socket loaded with an SM or SF triggering lamp and the other(s) with foil or wire-filled lamps that will go off at the same time as the distant slave lamps.

You get the ultimate in high-speed slave synchronization

High-speed synchronization of No. 5 lamp in slave unit to left of action without loss of foreground illumination called for SM lamp in flashgun at camera (to trigger slave), flanked by two No. 5's in a 3-lamp holder which fired in synchronization with slave lamp; by Roger Williams for the *Providence Journal*.

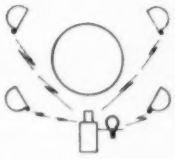


Single source lighting effect was produced by a No. 5 flash lamp in a slave unit high to left of subject, triggered by SM lamp at camera, which does not register 1/50 second.

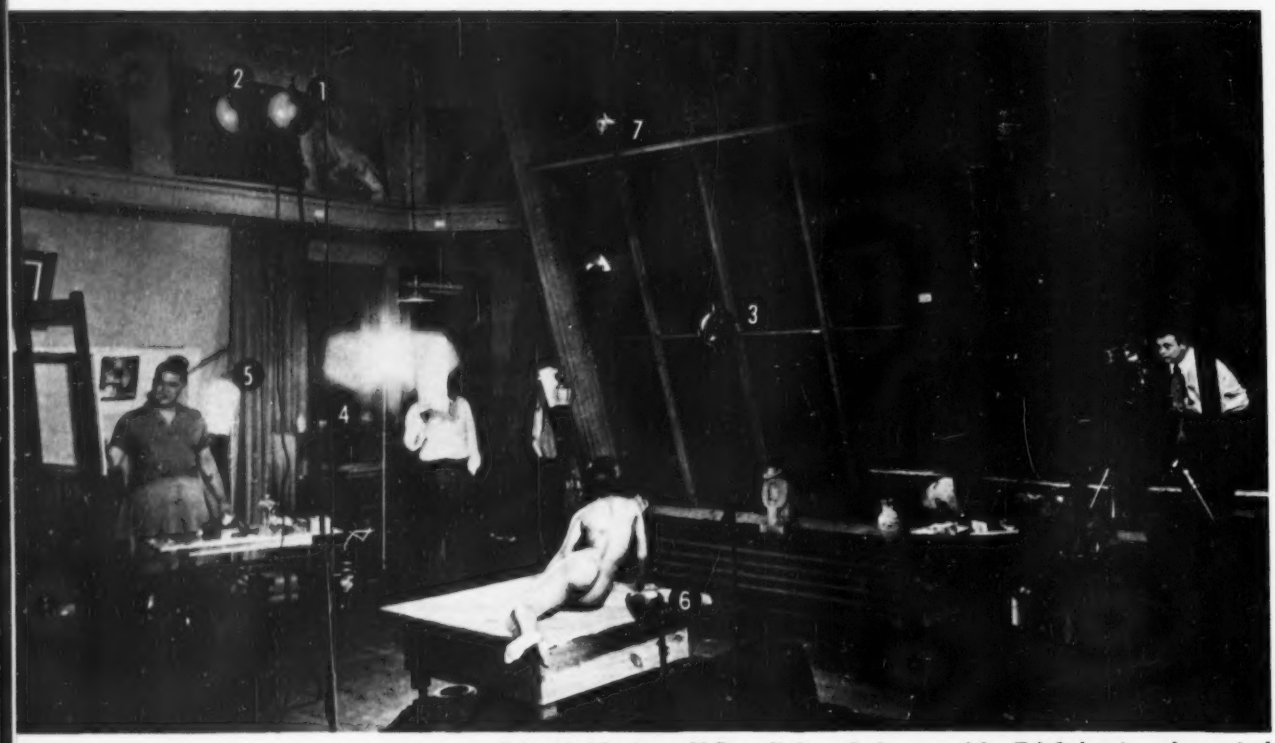
solved with slaves

Unusual effect produced by two slaves in front of figures, one aimed at far wall, the other toward camera—open flash, bare bulb at camera.

Group was covered by four slave units distributed behind figures—1/50 second exposure triggered by a bare No. 22 fill-in bulb at camera.



How slave units cover a complex interior



Setup shot by Angus McDougall shows deployment of five Teleflash units and one wired extension for color photograph on facing page. Slave #1 and extension #2, wired to #1, converge on artist with slave #5 lighting area behind him; slaves #3 and #4 (latter shielded from window) light model, with slave #6 aimed at floor behind her; slave #7, ineffective in trials, was not used—Press 25 lamps used in all fixtures, slave units triggered by Press 25 flash bounced off studio ceiling from outside paned window; open flash, *f*/11.

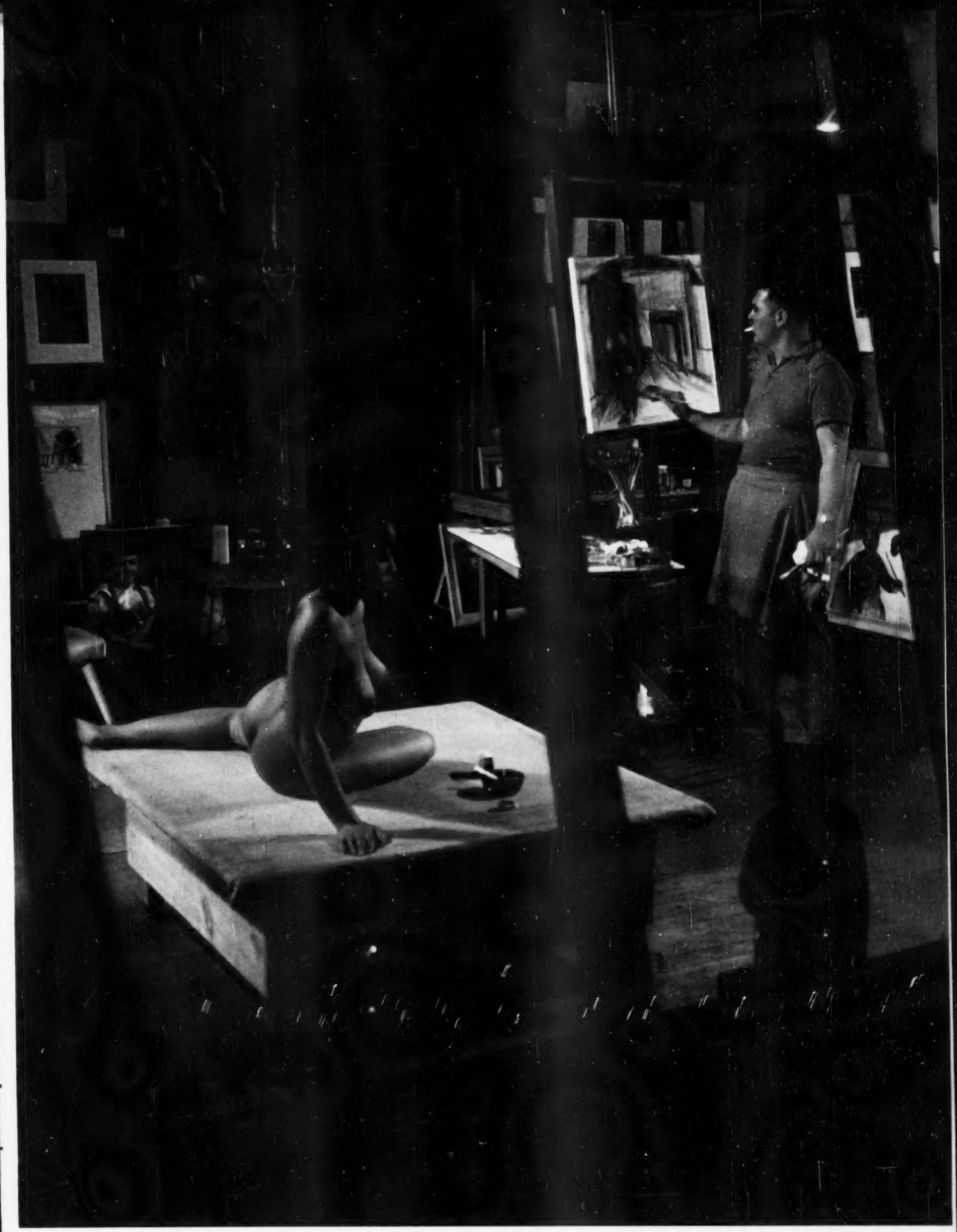
by triggering your slaves with an X-type (O-ms delay) electronic flash unit hooked up to a synchro-shutter. The shutter delay mechanism is set for 5 milliseconds if your slaves are loaded with Class F lamps; for 20 milliseconds if you're using Class M or Class FP (focal plane) slave lamps. There is no measurable delay between the firing of the flashtube (as the shutter is tripped) and the receipt of its pulse by the photocells of any and all slave units in direct line of sight with it. The slave lamps "peak" when the shutter is fully open no matter how fast the shutter speed.

In slow-speed synchronization, many interesting and dramatic effects are produced by placing slave units around the corner from the shooting setup or even behind the photographer. There are no grounds for worry that delay between the firing of the trigger lamp and that of the slave(s) will be excessive because the triggering light pulse has to bounce off reflecting surfaces to reach the photocell. No matter how or how many times the light bounces from surface to surface it still travels at a rate of almost one billion feet per second. The travel time of light has nothing to do with any phase of flash photography. It's considered instantaneous for all practical purposes.

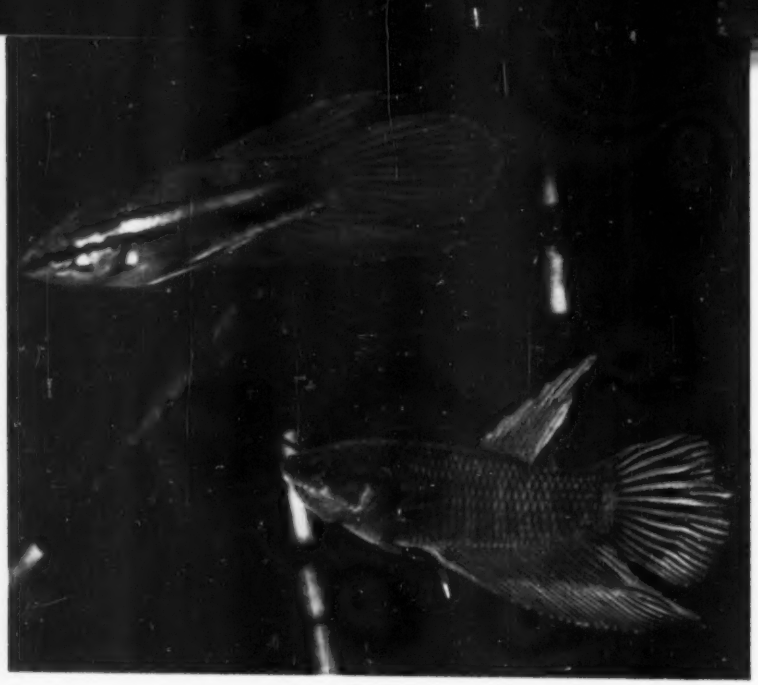
Although there are at least half a dozen different slave units being used throughout the country, only two are being nationally advertised and distributed today. These are the SR Teleflash, made and sold by Strobo Research of Milwaukee, and the new Slavey, a modification of the discontinued Globe Foto-Dyne, now being made by Crown Labs for the Sterling-Howard Corporation of New York. Enterprising professionals and press photographers in several localities have gone in for small-scale manufacturing of slave units in recent years. Construction details and wiring diagrams for one such unit were published in the July 1951 issue of POPULAR PHOTOGRAPHY. Others have appeared elsewhere.

Both the Teleflash and the new Slavey employ a B-C (battery-capacitor) circuit actuated by a gas-filled thyratron tube (rather than a relay) to fire the slave flash lamp. Consequently, they are both equally capable of high-speed synchronization. They differ in weight, bulk, and maneuverability. By contrast, the various relay-operated slave units in use today are essentially photocell-operated flash power sources delivering high voltages capable of firing a long string of extension lamps. They have proven extremely valuable in banquet photography where access to house current is difficult; also in many commercial applications where high shutter speeds are not called for.

The Teleflash is a compact self-contained unit. Weighing less than a pound and one-half, the housing of the unit incorporates a lamp socket and reflector for midget flashbulbs behind which the power supply is nested. It comes with a swivel-mounted quick-change clamp to permit easy mounting on light stands and (*Continued on page* 116)



Interior of Nicola Conigliaro's famed *Open Studio* in Milwaukee, by Henry F. Larson, shows painter at work; extension flash setup is illustrated on the preceding page.



1

2

COLOR

A Lesson From

3

Don't put away your color film when stormy weather drives you inside. Use artificial light—flash, flood, or tungsten—and laugh at gloomy skies. Here are three exciting applications.

INDOORS

Our Readers

1 FLASH FOR MAXIMUM LIGHT

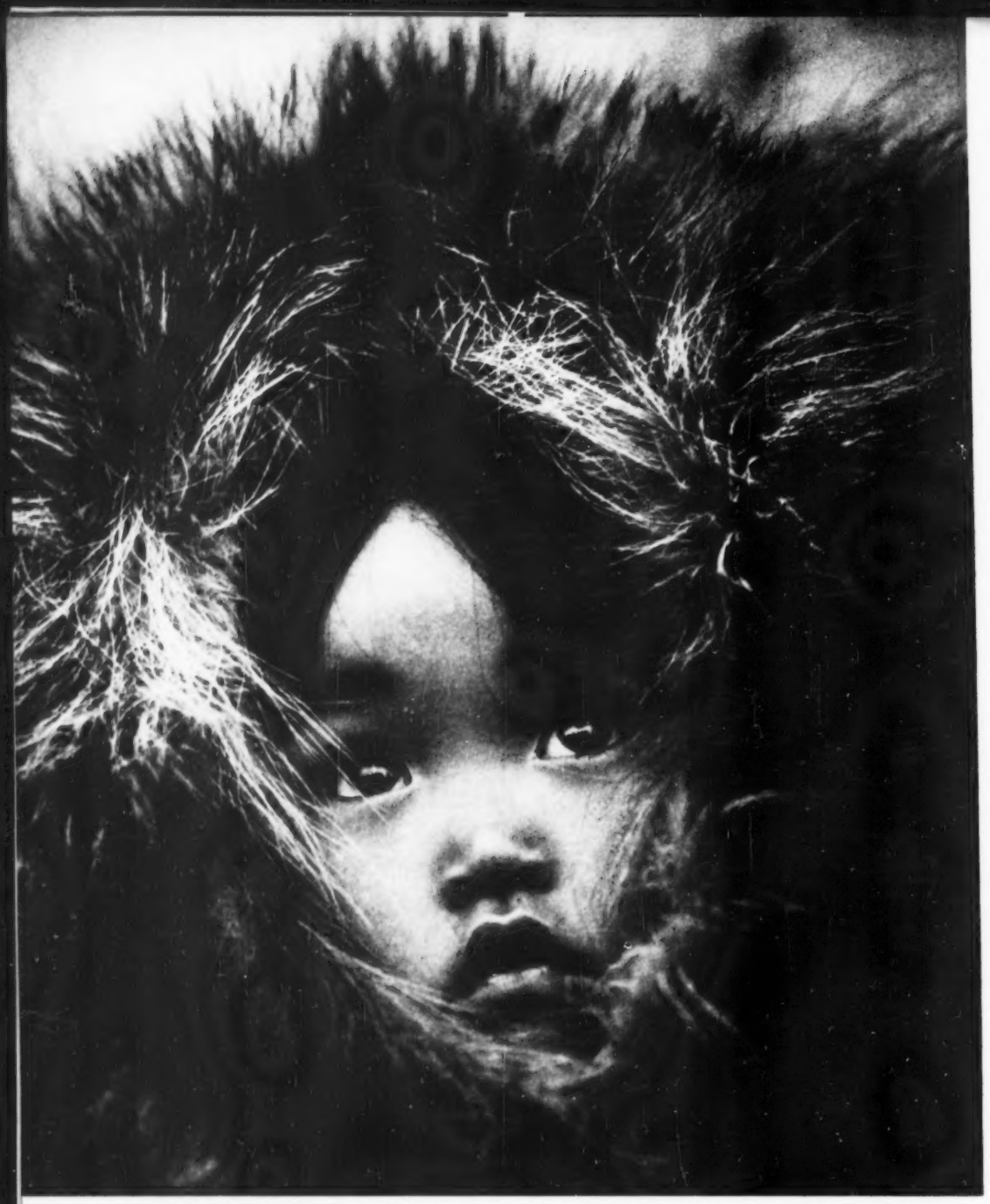
Where intense illumination is your goal, use several flashbulbs. Samuel M. Benford of Mt. Vernon, New York, needed a fast shutter to stop the motion of tropical fish, and a small aperture to insure adequate depth of field for this extreme close-up. Three No. 40 bulbs synchronized with camera gave such a blast of light that he was able to expose Kodachrome Type A film for 1/200 second at *f*/22. He used an 81D filter to achieve normal color balance. His camera was a 4x5 Linhof with an 828 adapter back. He advises, "Place lights so that no reflections are picked up by camera."

2 FLASH FOR SHADOW DETAIL

A single flashbulb used as a source of fill-in light helped Kenneth Berger of Milwaukee, Wis., make this indoor shot of a welder. Berger set his Exakta II camera at bulb, then fired one blue-tinted No. 5B flashbulb with the shutter open. Aperture was *f*/11; film was Daylight Kodachrome. Without fill-in flash, much detail would have been lost and the figure would have merged into the dark background. Berger balanced his fill-in light so that it did not blot out the glare of the welder's torch and thus destroy the picture's realism. Use fill-in flash when you need more shadow detail.

3 STAGE LIGHTING FOR DRAMA

Sometimes you'll want to retain the effect of harsh, contrasty lighting as did John C. Morfit of Washington, D.C. Sitting close to the stage of a Tokyo theater, he shot by existing light only and captured the theatrical mood of the "Kabuki" national drama. A relatively fast lens and slow shutter speed are required for color pictures under these conditions. Morfit used a Leica with a wide-angle Serenar *f*/3.5 lens. He exposed Kodachrome Type A film for ½ second at *f*/3.5. He was able to stop action with such a slow shutter because the actors hold the same poses for minutes at a time.



WINTER PICTURES

YEAR-LONG WINTER *prevails at Point Barrow, Alaska, the nothernmost spot on the North American continent, where Ozzie Sweet photographed the pensive fur-framed face of this Eskimo child. The midnight sun slanted across the sky to light the portrait, which was made at 10:30 p.m. Sweet used a 4x5 Speed Graphic; 1/50 second, f/16 on Super Panchro-Press Type B.*

POWDER SNOW *flies as a skier takes to the air in Sun Valley. Winter is a time for fun outdoors: frosty air stirs the blood and tears an exuberant shout from the lungs. Reid Rowland got this fast-action shot with a 4x5 Speed Graphic, on Super Panchro-Press Type B film, with exposure of 1/1000 second at f/8. Backlighting outlined the skier's shoulders and dramatized the flying snow.*

THREE SIMPLE CONTROLS were used to convert good candid portrait (left) into haunting picture on facing page. The distracting background area was eliminated by judicious *cropping*, edge of beard and top of head were *burned in*, and area around eyes and bridge of nose were held back by *dodging*. These and other printing controls described in this article can be used to improve almost any negative you may own.

FOR BETTER PICTURES

EXPLORE YOUR NEGATIVES

By JACK WRIGHT

Here are 8 simple remedies to correct some common faults

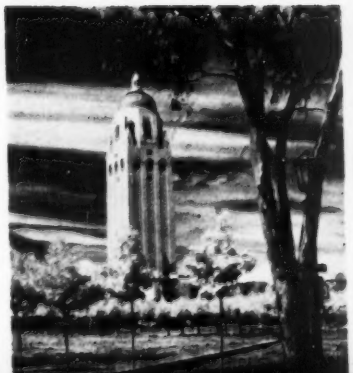
HAVE YOU EVER searched for pictures among the forgotten negatives in your darkroom drawer? If you haven't you've missed the fun of a real photographic treasure hunt and opportunity to put newly acquired darkroom skills to work.

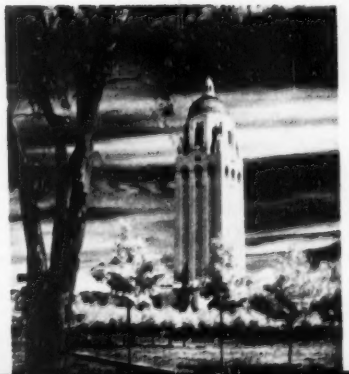
Many an old negative may contain the makings of a fine print, and some that you thought were good in the first place can be made to yield much better pictures than you believed possible. Why not explore that musty old file—examine the negatives in the light of the controls you have learned since making the original exposures and give yourself some new thrills and some new lessons in print making at the same time. Turn the page for some printing tips.

Photographs by Joseph Foldes and the author.

continued

REVERSING NEGATIVE in enlarger can be first step toward improvement. This is sometimes the case when left foreground object obstructs habitual tendency of eye to "read" from left to right. This is a compositional theory that doesn't always work, but is always worth trying. If it looks better in reverse by all means print it that way. However, don't "flop" pictures containing printed words.





NEGATIVES Continued

CROPPING is one of photography's most valuable editing tools. By means of it unwanted details can be removed and the center of interest emphasized. Try cropping your negatives in various ways. Sometimes a dull horizontal picture becomes exciting when cropped vertically. Cropping also lets you move in closer. Improved picture (right) is much more appealing because great expanse of blanket and uninteresting material only detracts from subject in uncropped straight print of the baby at left.

DISTORTION CONTROL is used to straighten converging lines resulting from tilting cameras that do not have swing backs. Correction is made easily in printing by focusing the negative on the easel, then tilting easel until converging lines are restored to parallel. Easel should be propped firmly at that angle and lens stopped down to smallest opening for maximum depth of field to assure that entire picture area is in sharp focus. Exposure is made in usual manner.

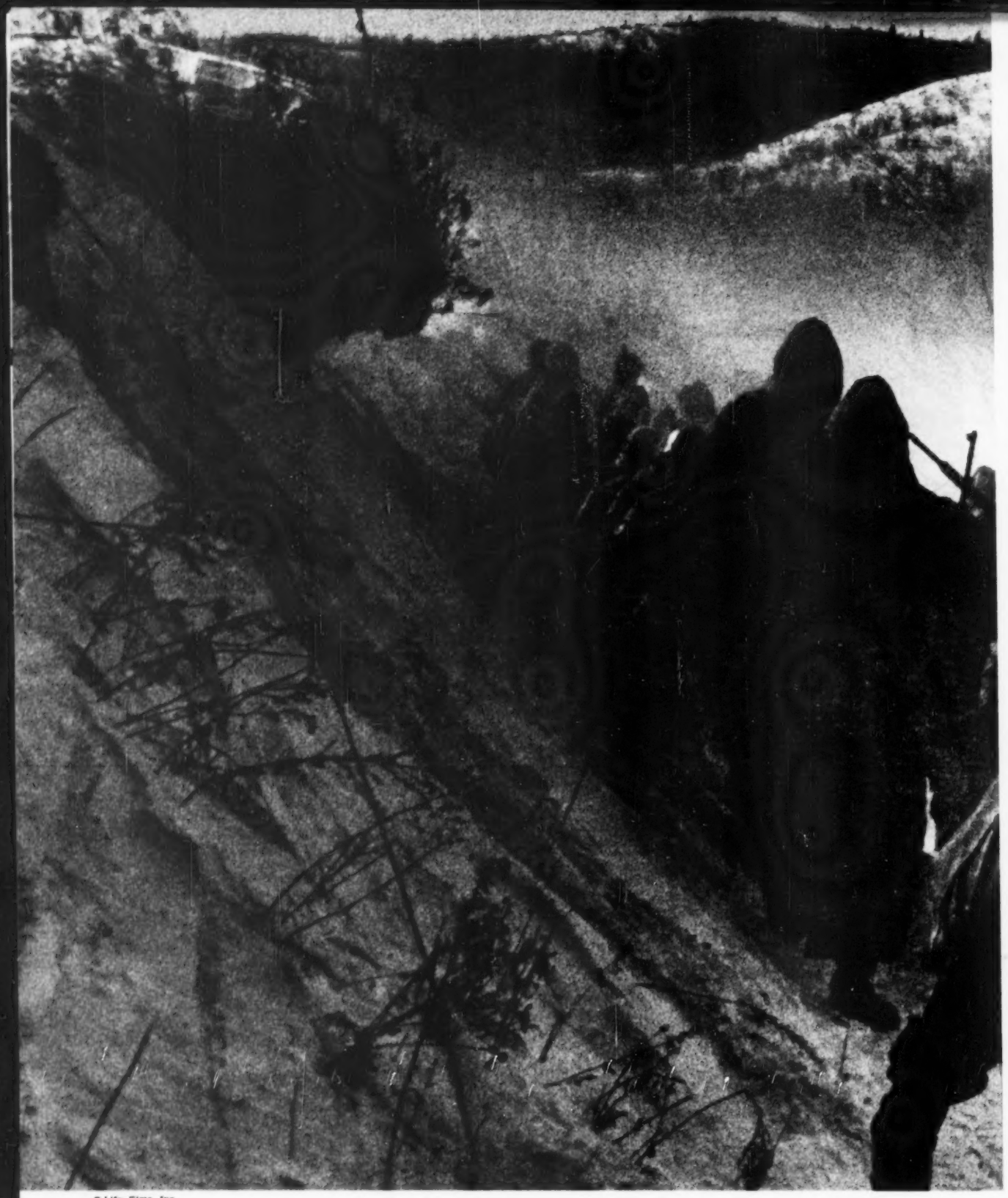
DODGING is an enlarging method whereby light is held back from thin areas of a negative to keep them from printing too dark. During the exposure the light is held back either with fingers, hand or opaque mask previously cut from cardboard. In picture at left girl appears too dark. Dodging, or holding back the light coming through that area of the negative, was the relatively simple solution. However, note that tonal values of undodged portions remain the same.

BURNING-IN TECHNIQUE is reverse of dodging. It allows a controlled amount of *more* light to hit selected areas during exposure, usually to decrease the intensity of objectionable highlights, or to bring out more detail in very dense portions of negatives. In improved picture at right, intense highlights in foreground have been darkened, and more detail is visible. Only the head of the kitten was not burned-in. Top and right side of print were "flashed."

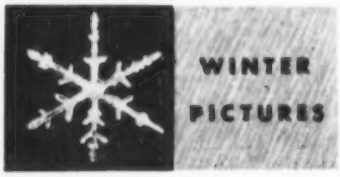
INTENSIFICATION is a method whereby density is added directly to negatives by chemical means. It is used to correct underexposed negatives. Several prepared intensifier chemicals are sold at photographic stores, and you need only follow directions to make working solutions. To use, dip negative alternately in intensifier, then in clear water, until negative has good detail throughout. Negatives properly intensified will yield sparkling prints like one at right. Intensification of local areas is not recommended. For use of New Coccine red dye, see January, 1953 issue, PHOTOGRAPHY.

REDUCTION is reverse of intensification—it reduces density of negatives by chemical removal of metallic silver from image. Farmer's Reducer is the most generally used preparation, and is sold with full instructions. Negative can be reduced overall or any portion of negative can be successfully reduced by swabbing area with cotton soaked in weak solution of reducer. Figure of girl in improved picture at right was locally reduced in this manner.

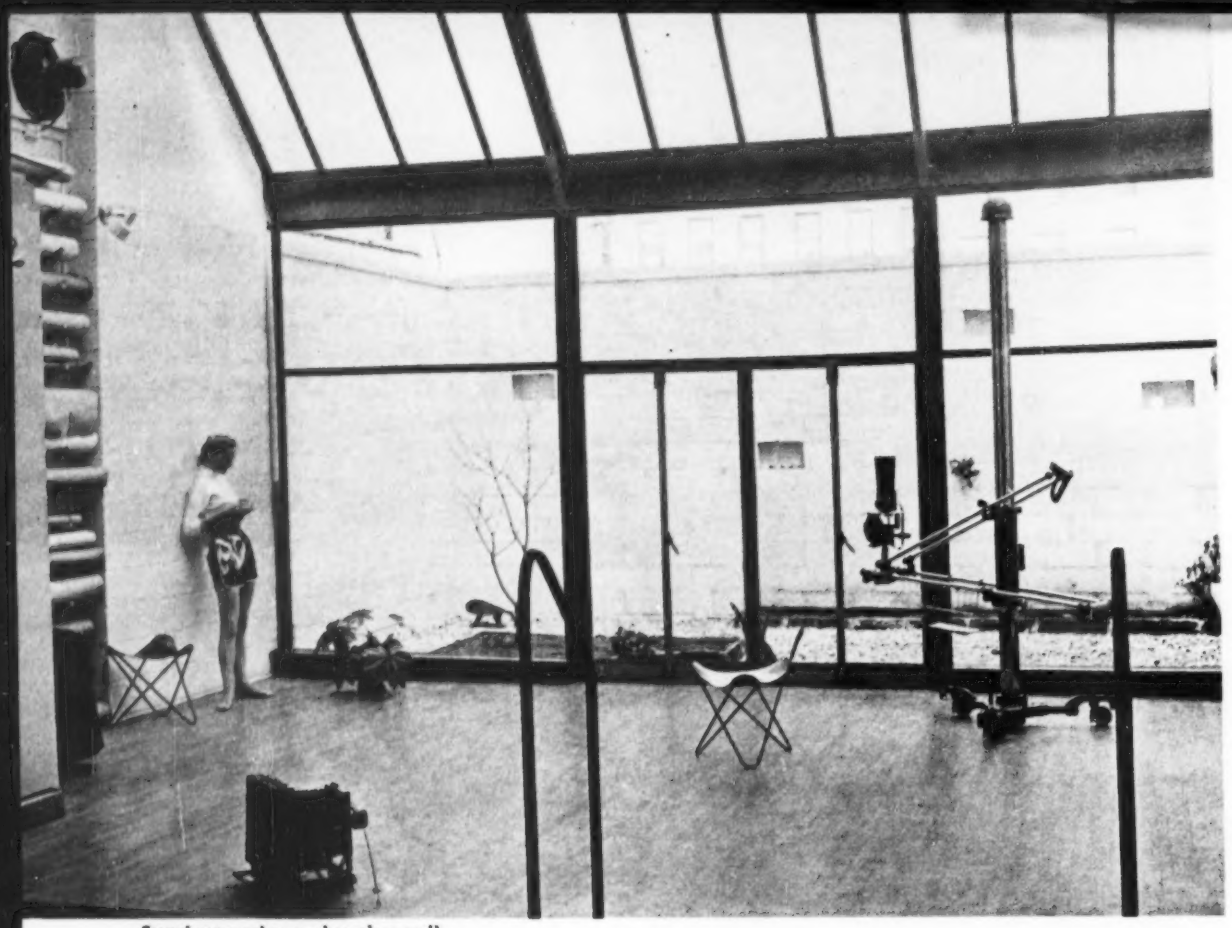
DOUBLE PRINTING is an excellent method for adding clouds to negatives with "bald" skies. It is done by making two exposures on a single sheet of enlarging paper. First the landscape negative is focused on the easel, and a cardboard mask made by tracing outline of landscape on piece of cardboard. Mask is cut and top half is used to shield paper when making exposure of landscape negative. Lower half shields paper during exposure of cloud negative.



© Life, Time, Inc.

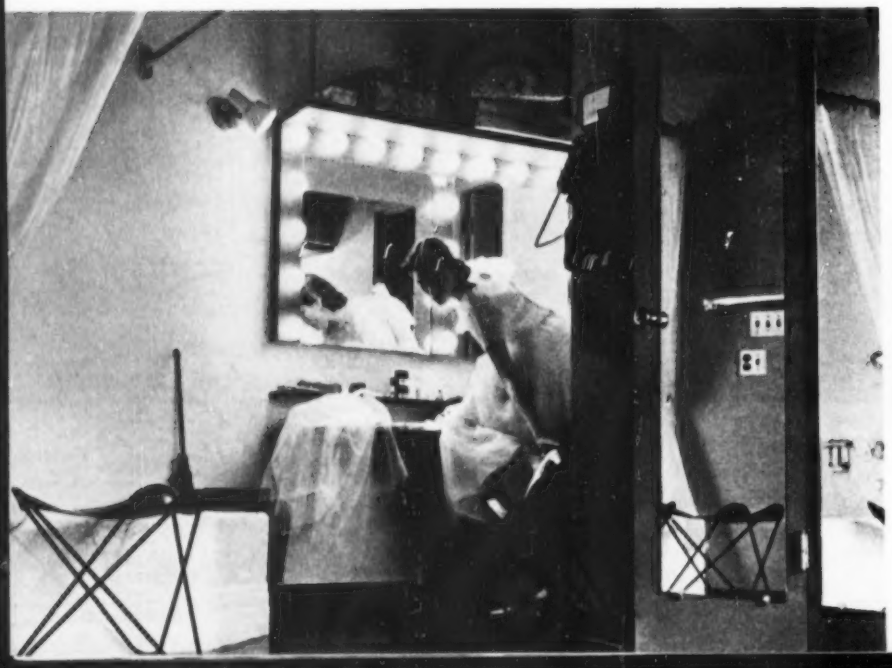


WAR IN WINTER: *An infantry company in Korea advances behind the scant shelter of a windswept ridge, toward a snowy rendezvous with the enemy. Famed camera-correspondent David Douglas Duncan made this shot with a Leica and Japanese Nikkor f/1.5 lens, and exposure of 1/100 second at f/11. The picture is from Duncan's fine book on the Korean conflict,* This Is War!

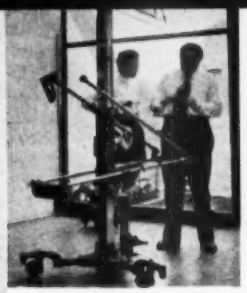


Spacious workroom has glass wall, big skylight, enclosed terrace for privacy. Ceiling and walls are white-painted for maximum reflectance.

HAL REIFF'S CUSTOM



Theater-type dressing table for models (left) is one of many refinements Reiff introduced. Above, bathtub for beauty shots is easily accessible for his lights and cameras.



Model looks on while Hal loads Rollei in preparation for the picture at left. Reiff makes full use of daylight.

Adjusting costume of his model, Reiff sets up for a natural light fashion shot. He decided to use plain background.

TAILORED STUDIO

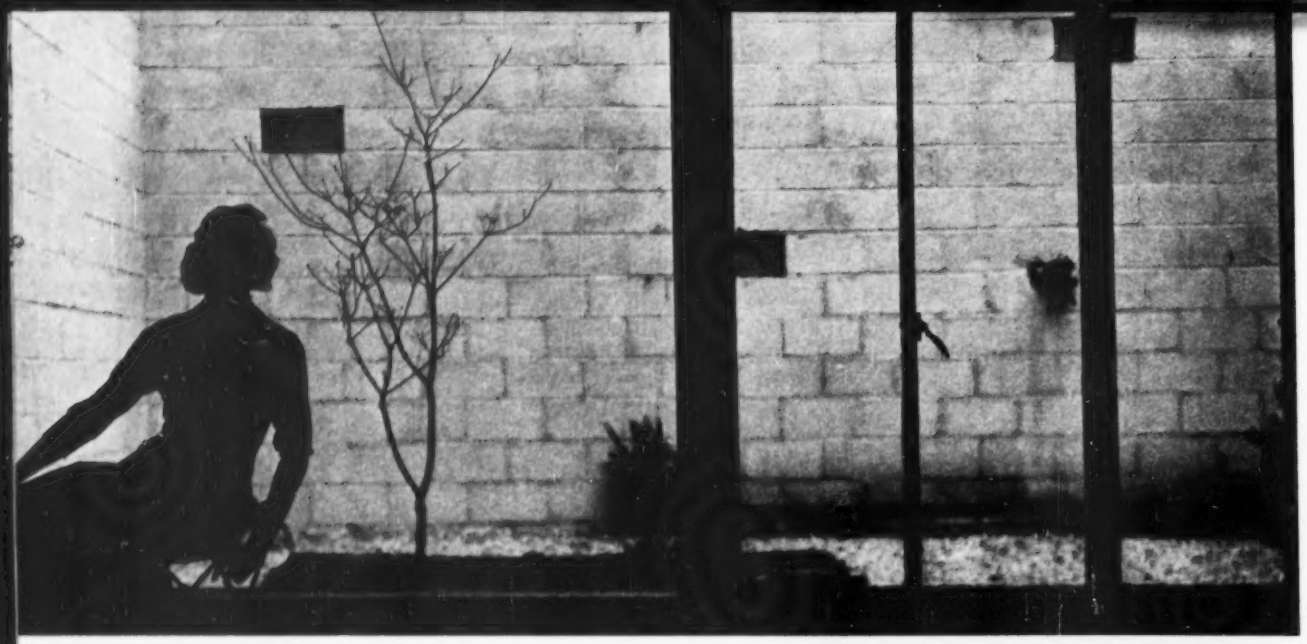
By MILDRED STAGG

How would you like to work in a studio like this? Turn the page to see what one amateur did with his opportunity

IT'S EVERY AMATEUR'S dream to spend a day in a professional photographer's workshop. Many an aspiring youngster is convinced that the chief reason he isn't rich and famous is that he lacks a studio with a half-acre of floor space, flocks of floods and spots, a stainless steel darkroom, and a sackful of money for model fees. But it's not very often that one of them gets a chance to step into the shoes of a real pro. That chance did come, though, to William Berriel, a 25-year-old amateur who is a member of a New York camera club with the appropriate name of the Hypo Hounds.

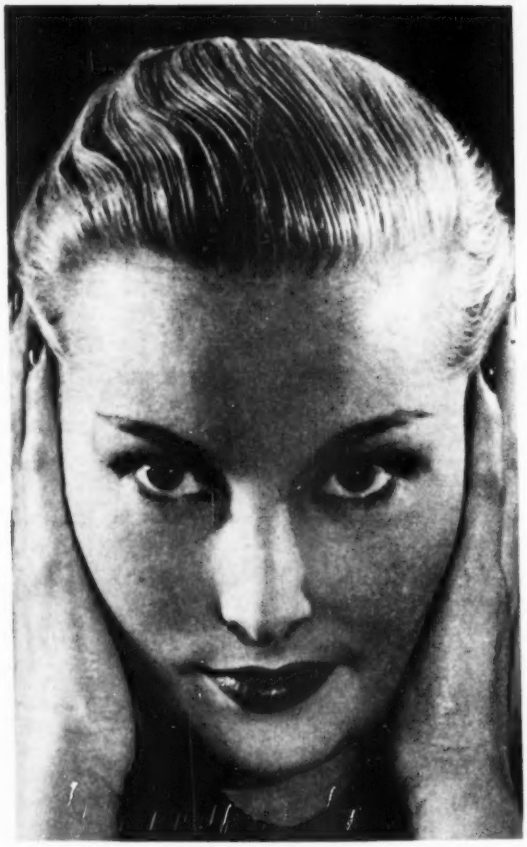
The studio into which he was invited was itself the answer to a dream—the dream of top-flight illustrator Hal Reiff. For years he had struggled (as most pros have) with makeshifts and improvisations, with rooms that weren't meant to be studios and darkrooms, and seemed to resist every effort to adapt them. Finally, last year, Reiff moved into a workshop that incorporated all the labor-saving, picture-improving conveniences he had noted down during the years of wishing and waiting. There is an all-glass wall, a big skylight, an enclosed terrace. Everything is painted white for maximum reflectance and light intensity. Reiff's specialty of fashion and glamor photography is evidenced by a theatrical-type dressing table for his models, its mirror surrounded by light bulbs, and a big square bathtub right in the studio, where it is easily accessible for lighting equipment and cameras.

The room is on two levels, with the bathtub-and-dressing-table area about a foot higher than the big shooting area under the skylight. A little stairway on



Answer to an amateur's prayer: Hal Reiff invites a Hypo Hound to use his new studio

With fading daylight, amateur Berriel made the effective semi-silhouette at top of this page. Left, he takes meter reading from face of lovely April Stride, and makes exposure of one second at *f*/4.7. Bill was glad to work with many floods and spots, which he prefers to daylight.



Portrait of April was made by Berriel with his 4x5 Crown Graphic. He had made preliminary pencil sketches to work out posing problems. Here he used a large flood high on the model's right, and a 500-watt spot high at left for balance.

wheels connects the two; it can be moved out of the way to suit any shooting plan. Processing facilities are also extra-efficient: film developing and printing are done in separate rooms, and between them is a drying compartment, so that film can be put into it from the developing side and removed from it into the printing room. In short, Reiff has thought of everything!

Into this paragon of professional studios came Bill Berriel, on a day off from the department store where he works. He brought his own camera, film, and exposure meter, and Reiff asked one of his favorite models, lovely British-born April Stride, to sit for him. A methodical man, Berriel had prepared sketches of the kind of pictures he wanted. Reiff stood by with an

April sits cross-legged on a bench, balancing coffee cup, for informal shot by diffused daylight. Below, strong sunlight from hallway window gives brilliance to this picture.

With same model, Reiff shows how a seasoned professional makes use of studio's facilities

offer to help if needed, but the amateur worked independently, even when he confessed, "I always get into trouble at this point because I try to use too many lights." Any amateur who has ever had a chance to work with a limitless number of floods and spots will recognize Berriel's temptation. At his club's shooting sessions, he'd used only the simplest lights, and in the

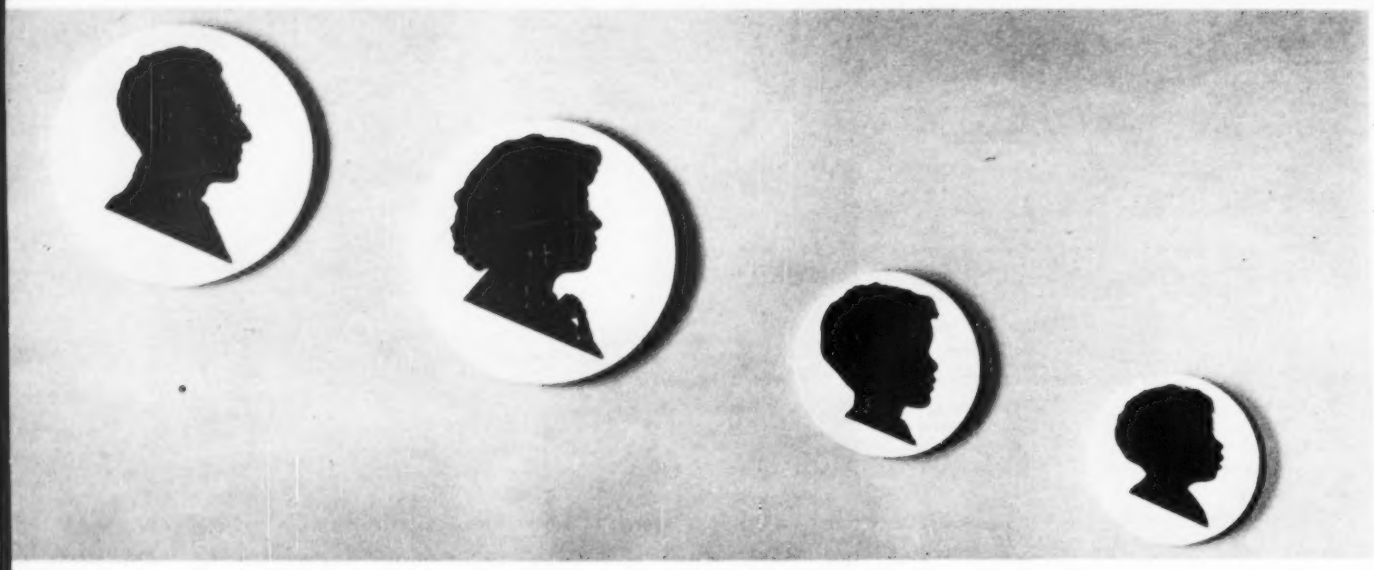
Cover girl Rhona York poses in net hose for picture made with 8x10 view camera, Super Panchro-Press Type B film, soft daylight.

Soft, natural modeling is a Reiff trademark; he gets it with daylight or indirect artificial illumination

Reiff studio he was almost overwhelmed. With admirable self-discipline, however, he forced himself to turn off that "one light too many" which might have detracted from the picture he wanted.

When Berriel left the studio, Reiff invited him to come back and watch him work with the same model. Here, on the page facing the photographs by Berriel, we reproduce some of the pictures the pro made. They show the polish and mastery of the successful illustrator, while Berriel's two shots reflect the sensitivity and imagination of an amateur seeking and finding adequate means of photographic expression. Both men's work shows what can be done in an "ideal" workshop—but it shows also how much can be done without it, for Reiff learned his trade in a makeshift studio, and Berriel's feeling for pictures came from deep within himself.—▶

Indirect light from ordinary incandescent lamps was used for intriguing study of model Thelma Miller holding beach umbrella.—▶



Here's a decorative idea to keep you busy on cold winter's nights: Give your living room walls a new look with

FAMILY SILHOUETTES

By FRANK N. SACHS

Illustrations by the Author

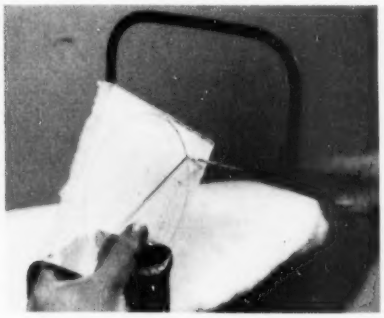
WANT A NICE little indoor photographic project that is interesting, inexpensive, practical, one that will give you a sense of achievement and even become a conversation piece in your home? If you do, try family silhouettes. To begin, you simply photograph each member of the family (including the dog or cat if you have one) in profile silhouette. Place the subject in front of a white sheet (as illustrated on the opposite page) that has been stretched over a door opening. Illuminate the sheet from behind with two No. 2 photofloods in reflectors or reflector floods set at 45 degree angles to give a bright white background. Use moderate frontal illumination on the subject—possibly one No. 1 flood diffused with a handkerchief—in order to give a slight suggestion of detail in the face. (You can cut down the amount of detail in the print, if necessary, by using a contrastier paper, but you can't add it in the print if you do not have it in the negative.) Place the camera on a tripod close to the subject to obtain sharpness of outline in the enlargement. Keep camera lens approximately level with your subject's nose to prevent distortion. Make the prints by enlargement on rough matte or semi-matte paper, preferably double-weight. Cut mounting plaques from soft ½-inch insulation board, smooth the edges with sandpaper, and then paint them white. Cut out profiles, mount them on the circular bases with dry mounting tissue. Affix the completed "masterpieces" to the wall for all to see and admire—your family in silhouette.—

Silhouette formula: Stretch sheet over open doorway; tack down with due regard for woodwork; set up two No. 2 floods at right angles for even light-spread.

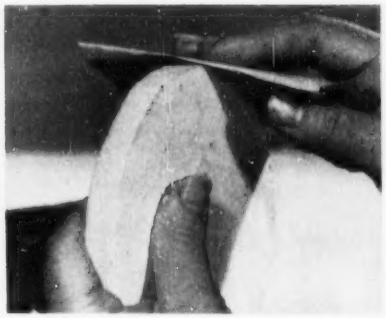
Arrange slight fill-in (one No. 1 bulb diffused with handkerchief) on subject in room opposite main lights. Put camera on tripod; shoot for maximum head size.

Fill-in bulb gives slight facial detail. Camera must be level with each subject's nose—for consistent perspective. Stray hair is trimmed as silhouette is cut out.

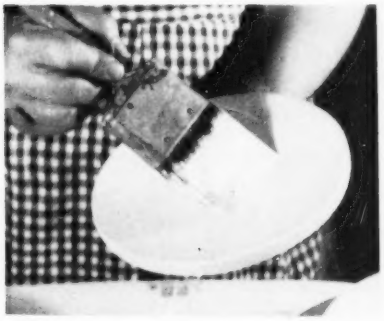
Make enlargements on rough or semi-matte doubleweight paper—dad's head largest, others to scale. Cut them carefully; darken edges with India ink on swab tip.



Scribe circles on ½-inch soft insulation board, allowing a border of at least one inch from longest dimension of silhouette. Cut out disks with coping saw, as shown.



Smooth the sawed surface with medium sandpaper and bevel the edges to give the base a more workmanlike appearance. Remove sanding-dust particles carefully.



Finish with white water-base paint or enamel. Use two coats, letting initial one dry thoroughly before applying the second. When second coat is dry . . .

. . . tack dry mounting tissue to backs of prints, trim tissue to profile outline, and dry mount prints to bases with household iron set at low heat (220 F).

Drive small nail at downward angle into wall for each cut-out; make indentation in backs of soft mounts at upward angle with ice pick. Slide plaques onto nails.

WHAT'S GOING ON HERE?

TURN TO PAGE 75

The Kodak BULLETIN

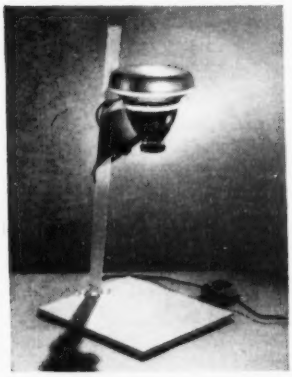
How to select an enlarger

Your enlarger is the heart of your darkroom, an investment for years of use. Choose it with extreme care. If you're using an old, out-dated enlarger, now's the time to make a change.

A good enlarger for the amateur photographer must be solidly built, easy to manipulate, and safe for negatives. It should have the best available illumination system, for good printing speed, good printing contrast, good visual contrast for focusing, and cool operation. For the serious worker, it should provide for lens interchange, perspective correction, and a range of negative sizes; and it should be adaptable to other uses, such as copying and slide making. And it should sell at a reasonable price.

For reference here, let's use the Kodak Flurolite Enlarger, since it embodies all these features. Once you've compared, this is most likely the enlarger you'll choose.

Check the illumination. An "integrating sphere" lamp house with fluorescent "cold" light is the modern source. This is the illuminating system on both the Flurolite and low-cost Kodak Hobbyist Enlarger (below). Inside of lamp house should be brilliant pure white for top efficiency. Ordinary "off-white" paint does not compare with the special intense white used in the Kodak lamp houses. ▼



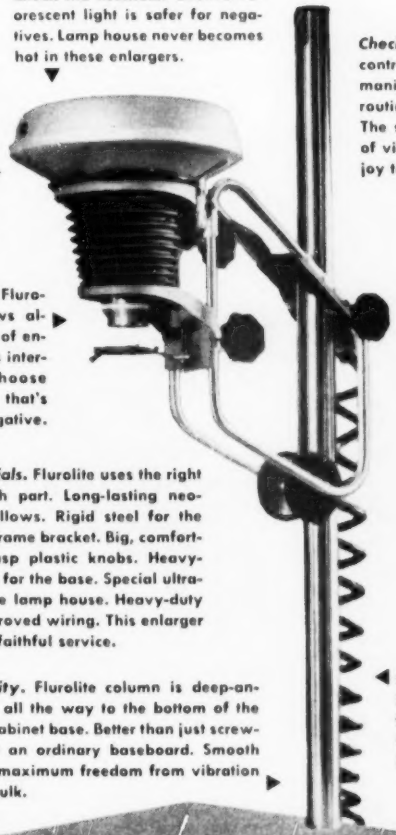
Check the controls. Tilting head and rotating negative carriers allow perspective control in *all* planes! Swinging head and rotating carrier permit you to center any part of the image squarely on the easel. ▶

Check the balance. Flurolite's spring counterbalance assures easy raising and lowering of enlarger head. ▼

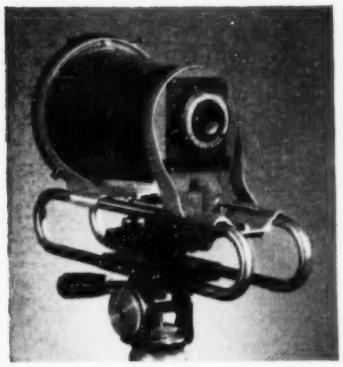
Check the coolness. Circline fluorescent light is safer for negatives. Lamp house never becomes hot in these enlargers. ▼

Check the range. Don't be limited by the height of the enlarger column. Flurolite head swings entirely around, for projecting big blowups all the way to the floor.

Check the handling. Flurolite's smooth vernier controls allow swift simultaneous two-hand manipulation. No irritating "stop-focus-reset" routine. No locking and unlocking of controls. The speed of auto-focusing, plus the precision of visual setting. This is modern design, and a joy to use. ▼



Check the scope. Flurolite's long bellows allows wide range of enlargement. Lenses interchange—you choose the focal length that's right for the negative. ▶



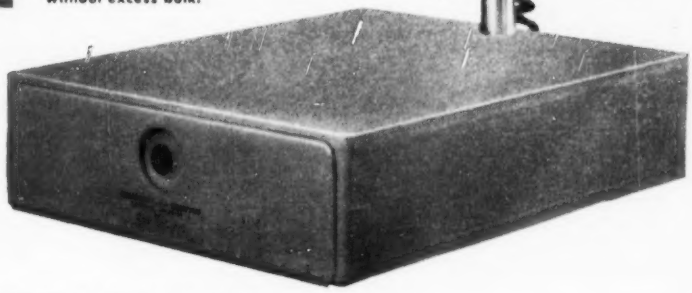
Check the materials. Flurolite uses the right material for each part. Long-lasting neoprene for the bellows. Rigid steel for the column and bar-frame bracket. Big, comfortable, easy-to-grasp plastic knobs. Heavy-gauge sheet steel for the base. Special ultra-white paint in the lamp house. Heavy-duty underwriters-approved wiring. This enlarger is built for long, faithful service.

Check the rigidity. Flurolite column is deep-anchored—extends all the way to the bottom of the all-metal paper-cabinet base. Better than just screwing a column to an ordinary baseboard. Smooth steel tube gives maximum freedom from vibration without excess bulk. ▶

◀ ***Check electrical safety.*** Flurolite connections are safe and permanent—made at the factory. Heavy-duty cord from base to lamp house is self-coiling—avoids kinking and fraying.

▲ ***Check versatility.*** Flurolite, with accessories, becomes a copying camera, movie titler, slide-making camera, photomicrographic camera, and a view camera (with rotating swing back) for either studio or outdoor use!

Check convenience. Light-tight cabinet base holds paper—and test strips—right at hand. ▶



Check value. Weigh all the features against the price. Flurolite price, $99.50 without lens . . . a "most-for-your-money" value. (Price subject to change without notice.)

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE-MARK

The Kodak BULLETIN

How to select flash equipment

Flash equipment, whether you use it daily or infrequently, must be efficient, positive and dependable in action, uniform in illumination, easy to handle, and versatile enough to meet your needs. First-rate design, which assures these qualities, need cost no more than inferior design. It frequently costs less.

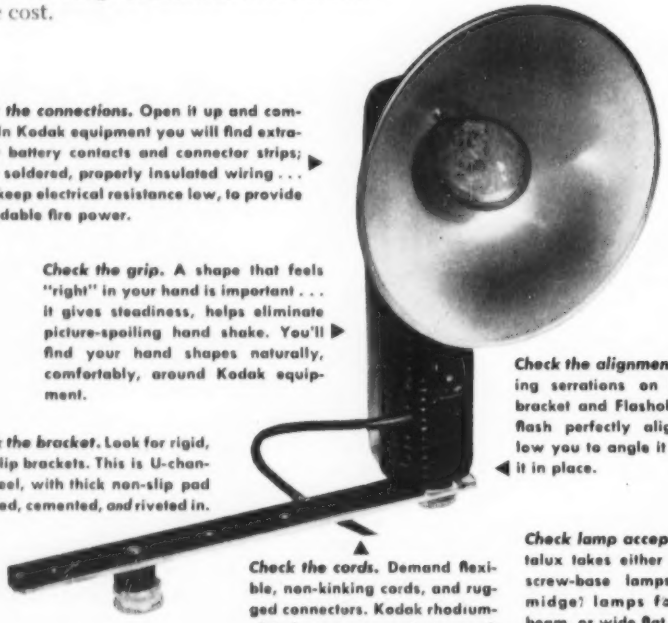
The flash equipment you select should depend upon the type of camera with which it is to be used, the amount of use you will give it, and whether or not you will want to use multiple extensions (which demand B-C, battery-condenser, power). Some equipment, such as the professional-level Kodak Ektalux equipment at right, is designed to cover every likely contingency. Other units, such as the Kodak Standard Flasholder below, are designed to cover the widest range of amateur needs at moderate cost.

CHECK

- √ 1. Reflectors
- √ 2. Grip
- √ 3. Alignment
- √ 4. Power
- √ 5. Versatility
- √ 6. Fittings
- √ 7. Connectors
- √ 8. Price

Check the reflectors. Shape, depth, and surface are all important. Too deep a bowl leads to "hot spots"; too shallow a bowl spills and wastes light. Kodak reflectors have the correct shape and surface to distribute the maximum of light uniformly over the picture area.

Check the power. Standard photoflash battery power will meet your needs if batteries are fresh and you use only one lamp. For greater dependability, with one lamp or several, choose B-C (battery-condenser) power. It's built into the Ektalux Flasholder (above); can be added to the Standard by inserting a Kodak B-C Flashpack.



Check the connections. Open it up and compare. In Kodak equipment you will find extra-heavy battery contacts and connector strips; firmly soldered, properly insulated wiring . . . all to keep electrical resistance low, to provide dependable fire power.

Check the convenience. The right exposure is just as important in flash photography as in outdoor work. All Kodak flash equipment carries the flash exposure data you need on the back of the reflector.

Check the grip. A shape that feels "right" in your hand is important . . . it gives steadiness, helps eliminate picture-spoiling hand shake. You'll find your hand shapes naturally, comfortably, around Kodak equipment.

Check the alignment. Matching serrations on Standard bracket and Flasholder keep flash perfectly aligned—allow you to angle it and lock it in place.

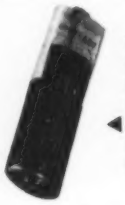
Check the versatility. Professional-level Ektalux provides for one lamp or many; elaborate light set-ups at need; cameras with or without internal synch; remote camera operation.

Check the bracket. Look for rigid, non-slip brackets. This is U-channel steel, with thick non-slip pad inserted, cemented, *and* riveted in.

Check the cords. Demand flexible, non-kinking cords, and rugged connectors. Kodak rhodium-plated connector contacts won't corrode; they assure dependable performance.

Check lamp acceptance. Ektalux takes either midget or screw-base lamps; focuses midget lamps for normal beam, or wide flat spread for color.

Check lamp-handling capacity. Ektalux handles up to 3 lamps with one battery; up to 7 with two batteries. Standard, with B-C Flashpack (at left), handles up to 3. Either unit can be used on camera or off, on 15-inch, 3-foot, or 20-foot cord.



Check the price. Weigh it against features and quality. Kodak Ektalux Flasholder, $29.75 to $33.85, depending on bracket. Extension units, $12.40. Numerous accessories available. Kodak Standard Flasholder, $8.25. B-C Flashpack, $2.95.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Prices include Federal Tax and are subject to change without notice.

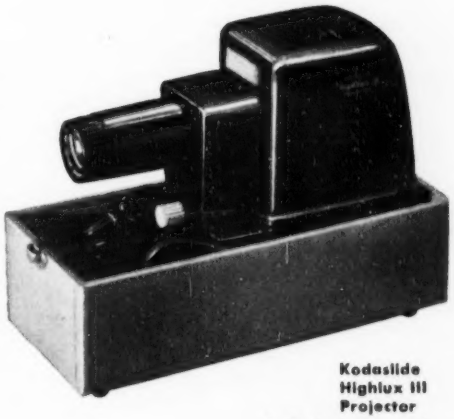
How to pick slide-viewing equipment

Slide-viewing equipment covers an enormous range—in type and quality. The unit that's best in a theater is not necessarily best for a small living room. And exterior design is not a good index of mechanical and optical quality—sharpness, screen brilliance, uniform illumination, image warmth, proper cooling, quietness, easy operation. In any wise choice, these are the three basic questions you want answered:

1. **Where will I use it?**
2. **How large is the audience?**
3. **How can I get the most quality on the screen—at least cost?**

For home showings and average groups

For high screen brilliance, crisp image quality, easy use, long service, and moderate cost, you'll want to check the qualities of the new 300-watt Kodaslide Highlux III Projector. Its quiet, powerful blower base, with double-channel ventilation for both lamp and slides, assures safe, low operating temperature. Its Lumenized optical system, with aluminized glass reflector, Lumenized double condensers, and the highest-quality heat-absorbing glass obtainable, puts 50 percent more light on the screen than a non-Lumenized 300-watt system. The price, $56.50. Kodak Highlux II, 200-watt, $36.50, has same optical system; can be converted to Highlux III by adding 300-watt lamp and blower base. For greatest thrift, good quality, and adequate illumination for moderate-size home shows, check the 150-watt Kodaslide Merit Projector, $26.10. All three units have the unique top-slot slide feed which eliminates side-to-side jarring and unintentional repeating.



Kodaslide Highlux III Projector (price includes case)

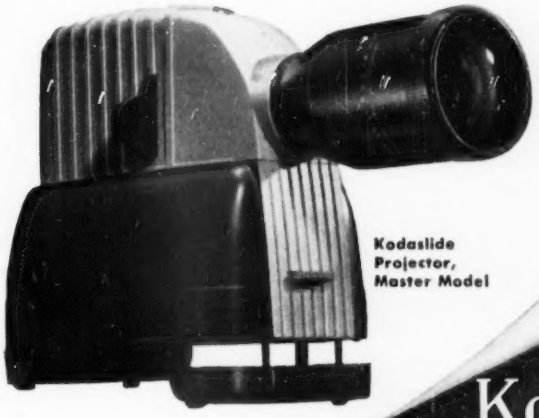
Table Viewer 4X

For intimate showings, utmost convenience

For yourself, for viewing your slides whenever you want to without disturbing the rest of the family, or for intimate group showings, the Kodaslide Table Viewer 4X or Model A will be desirable. These combine projector and screen in one compact, attractive unit, always ready for use at the touch of a switch, day or night, even in a fully lighted room. Slides are enlarged on the black Kodak Dayview Screen, which retains full contrasts . . . sparkling, brilliant highlights, deep, rich shadows. Illumination is uniform, and image is not washed out by daylight or room lights. Precision optical systems, easy feeding of slides, focusing controls to compensate for different types of slide mountings. Price: 4X, $49.50; Model A, $97.50.

For big audiences, professional showings

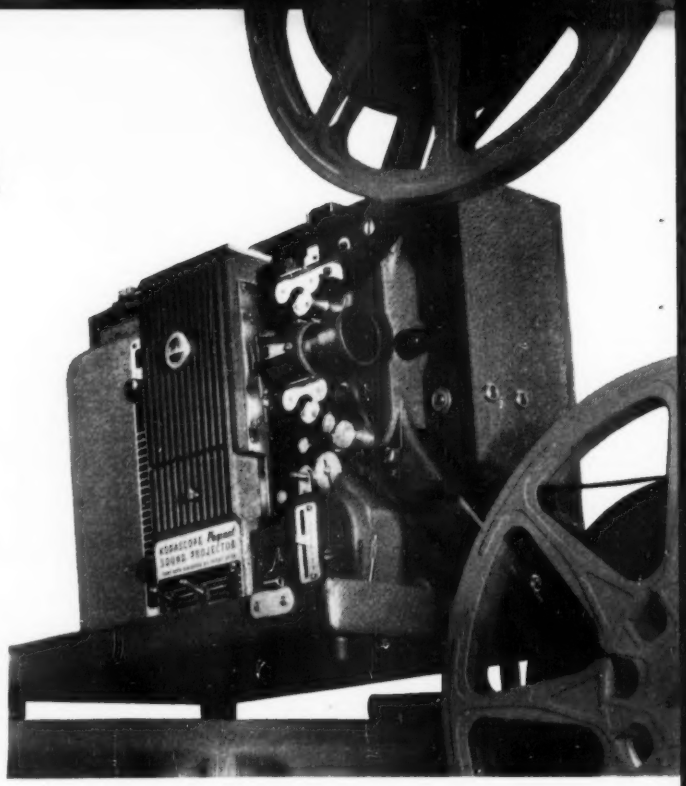
The Kodaslide Projector, Master Model, is a top-quality, professional-type unit. Heavy all-metal construction; quiet, heavy-duty blower for top-efficiency cooling; accepts lamps 1000-watt to 300-watt. Choice of Kodak Projection Ektar Lenses, $f/2.3$, and Kodak Projection Ektanon Lenses, $f/3.5$—5-inch or $7\frac{1}{2}$. Price, $169 up, depending on lens.



Kodaslide Projector, Master Model

Kodak
TRADE-MARK

How to choose sound projection equipment



Considering a sound movie outfit for home entertainment, to facilitate school educational programs, for the projection of religious films in your church, or for training or selling in your business? Then you'll want equipment of convincing performance and complete dependability under the widest variety of operating conditions. In selecting your projector, it pays to know what to look for . . . whether you are buying for your own use, or have been consulted as a photographic expert by your local PTA, club, church, or business associates. Check on the factors listed on this page—and you will find that the Kodascope Pageant Sound Projector provides the right answers—every time:

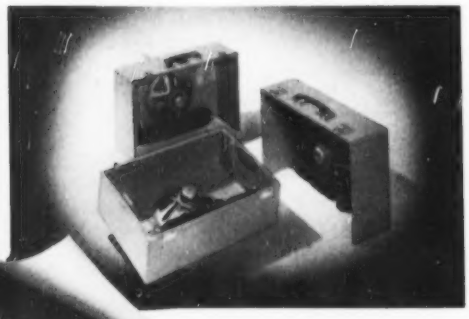
The Kodascope Pageant Sound Projector, 16mm.

LOOK FOR:

- **Screen Detail**
- **Sound Quality**
- **Size and Weight**
- **Ease of Use**
- **Range of Use**
- **Need for Service**

Check Portability: **Light weight, ease of packing and carrying are definitely desirable. The Kodascope Pageant Sound Projector, complete with speaker in an attractive carrying case, weighs but 32½ pounds.**

Check Adaptability: **For large audiences in large halls, or for difficult acoustical conditions, a Pageant Multi-Speaker Unit is available—3 *extra* speakers in matching case (shown below). List price, $92.50.**



Check Ease of Maintenance: **Experts have listed over- and under-lubrication as the two major causes of projector loss of use. The Pageant, *and only the Pageant,* has permanent lubrication built right into a 16mm. sound projector!**

Check Tone Quality: **The Pageant audio system is built to high fidelity standards, delivers 7 full watts of distortion-free power.**

Check Reproduction Fidelity: **Sound should be "focused," too. The Pageant's Fidelity Control permits easy sound focusing to the emulsion side of the film, whether it's "up" or "down."**

Check Tone Control: **The Pageant's full range tone control permits the bass and treble tones to be balanced to audience size and likes.**

Check the Screen Image: **A 2-inch f/1.6 Kodak Projection Ektanon Lens with unique "field flattening" element, and a 750-watt lamp, give clear brilliant pictures with corner-to-corner screen sharpness. A 1000-watt lamp (on AC only) and accessory lenses are available for long throws and larger screens.**

Check Capacity: **The Pageant accepts 2000-foot reels for 55 minutes of uninterrupted sound movies; 1 hour and 20 minutes of silent shows.**

Check Versatility: **The Pageant accepts either silent or sound films. Connections for microphone or record player add to its usefulness.**

Check Ease of Threading: **Threading is simple and direct with the Pageant. The film path is clearly marked on easily followed guide plate.**

Check the Price: **At $400 the Kodascope Pageant Sound Projector is your most economical sound projector selection . . . for its outstanding and exclusive features . . . for its unexcelled performance . . . for its almost complete freedom from maintenance needs. It is available at your Kodak dealer's . . . or write Rochester.**

Prices are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak

TRADE-MARK

HALSMAN PERFORMS FOR *OMNIBUS* TV CAMERAS

Ford Foundation's cultural program pays its respects to photography

IF YOU OWN a television set and were tuned to the Ford Foundation's Sunday afternoon *Omnibus* program on November 23rd, you'd have known what was going on in the picture on page 70. Each week over CBS the *Omnibus* cameras look in on a national celebrity of one kind or another, and on this particular Sabbath they focused on Philippe Halsman, one of the world's most imaginative photographers. What televiewers saw in the chaos on the screen was, if they believed their eyes, Halsman's imagination at work.

Halsman's, as it happens, is a perverse imagination which specializes in doing things the hard way. Once he spent ten hours trying to photograph surrealist painter Salvador Dali, some cats, an easel and a pail of water suspended in midair. As always he succeeded. For *Omnibus* he decided to make a double portrait of screen stars Linda Christian and Eva Gabor. Simple? Not the way Halsman does it! He wanted one girl's head right side up, the other upside down, so that, like the Queens on a playing card, it wouldn't matter how you looked at the picture.

For this he rigged up a gallows in his New York studio, complete with block-and-tackle, rented a special harness, hired two beautiful models as stand-ins for the screen queens and, in the presence of Mitchell sound cameras and a full crew, hoisted models and actresses upside down, shouted, importuned, and cajoled in an exhaustive effort to get the right-side-wrong-side effect he was after. The Transfilm cameras, assigned to film the proceedings under direction of Gene Milford, ground for two days during which every hour or so blood rushed to the pretty heads of one or another of the up-ended glamour girls. When it was all over, Halsman had produced the portrait on page 76 and *Omnibus* got a fifteen-minute zany sequence which wound up with Halsman letting the audience in on some of the secrets of his wizardry.—*B. D.*

continued on page 76

Halsman dons harness and subjects himself to tortures of gallows by way of briefing Linda Christian and Eva Gabor on the art of being up-ended for double portrait.

COLOR-BALANCED PROJECTION

for 2¼ x 2¼ and 2 x 2 Slides

BUILT RIGHT INTO THE CASE!

GoldE

Reflex

300 WATTS ***BLOWER COOLED***

Glorify *your* color slides with brilliant, big-as-life projection. Get the **Golde** REFLEX—America's *finest* projector. *DOUBLE VALUE;* 2x2 Adapters with every REFLEX give you two projectors for the price of one.

Performance-proved and tested **GoldE** features give you more lasting value:

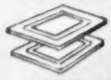
1. Retilt.
2. Spring Finger Condenser Mounts
3. Automatic Leveler
4. S-m-o-o-t-h Slide Transport

Cast aluminum construction—powerful, noiseless blower cooling, perma-fix focus—exclusive finger-tip controls—quality 6½" F:4 coated, anastigmat lens.

Complete with lamp *and* deluxe tweed case. *Built right into the case!* (F.E.T. inc.) **$86.50**

Write for free "Projector Gems" Booklet.

YOUR PRECIOUS TRANSPARENCIES are bound to be safer in **GoldE** aluminum dust-proof binders. Complete with glass and changeable title labels.



REFLEX 2¼x2¼ Binders
Box of 12.....$1.85
Box of 50..... 7.00

NEW REDUCED PRICE!
SNAP-IT 2x2 Binders
Box of 20 $1.85
Box of 120 $8.25

At better camera dealers everywhere

GOLDE MFG. CO.

GoldE

Brightest Name in Slide Projection

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$10- delivers

Any New Camera

TRADE-INS ACCEPTED

STEREO REALIST

Latest, Only $10.00 Down
F:3.5 ctd., Rangefinder, synchro.

$159.50

Stereo Realist Viewer. $ 9.50
Flashgun..... 8.95
Eveready case..... 11.25
Filter-Kit with case..... 21.00
TDC Stereo Projector..... 175.00

ARGUS C4

Latest, Only $10.00 Down
F:2.8 ctd. Rangefinder synchro.

$99.50

Eveready case..... $ 7.50
Flashgun..... 10.00
Argus CIII, case, Flashgun..... 69.50
Argus PB100 slide projector..... 29.50

BOLSEY 'C'

Latest, only $10.00 Down
F:3.2 ctd. Rangefinder, synchro.

$109.50

Eveready case..... $10.50
Flashgun..... 9.95
Bolsey 'B' F:3.2, Rfdr.. 62.50
Bolsey 'B-2', F:3.2, Rfdr. 73.50
SVE Skyline, Model A.. 34.50
TDC Showpack 300W, case..... 54.50

RETINA IIA

Latest Model Only $10.00 Down $164.10

Xenon F:2 ctd. 'XM' Shutter
Automatic Film Transport

ROLLEIFLEX-ROLLEICORD

Latest Models Only $10.00 Down

AUTOMATIC ROLLEIFLEX with XM Fully Synchro Compur Rapid Shutter
Xenar f:3.5 Coated Lens..... $248.00
Tessar f:3.5 Coated Lens..... $268.00

ROLLEICORD III

With Eye Level Sportsfinder, Dual Back for 120 & 35mm
Compur Rapid Synchro Shutter
Xenar f:3.5 Coated Lens..... $134.55

EXA & EXAKTA VX

Latest Models Only $10.00 Down

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EXA, Meritar F:2.9 ctd. Flash & Strobe synchronization. Hinged Back.
Kine Exakta VX Tessar F:3.5..... $249.50
Kine Exakta VX Tessar F:2.8..... 269.50
3.5cm. Retrofocus f:2.5 W. A. Lens..... 99.50
8.5cm. Steinheil f:2.8 Tele Lens..... 68.00
10cm. Meyer Trioplan f:2.8 Tele Lens..... 81.60
13.5cm Xenar F:4.5 Tele Lens..... 58.95
Bellows Attachment..... 44.50
German Ext. Tubes (3) with Adapters..... 14.50
Penta-Prism, Eye-Level Foc. Finder..... 50.00

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Please ship on 10 day trial.....
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Enclosed $10.00 Down Payment: ☐
I can pay $..... each month.
Name.....
Address.....
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NO CARRYING CHARGES

Stand-in June Tolley being made ready for trial hoist under Halsman's directions. Legs-up shot of her with Halsman at camera on page 70 is what *Omnibus* TV audience saw.

Linda up. Eva down, all is set for decisive moment as Halsman, hidden under focusing cloth, clicks shutter to produce portrait below. It took sixteen hectic hours to make, only twelve minutes to show on television.

© *Halsman*

SENSATIONAL OPTICAL BARGAINS

FINE IMPORTED INSTRUMENT NOW AVAILABLE AT 50% SAVING

STEREO MICROSCOPE

GIVES YOU WIDE 3 DIMENSIONAL FIELD

•

Excellent Depth for Working Under Magnification!

ONLY $75.00 Pstpd.
$150.00 VALUE

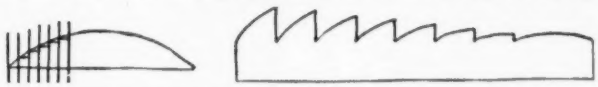
WE'LL SHIP ON 10-DAY TRIAL

Now, for the first time—a fine, imported Binocular Microscope at a substantial saving. EDSCORP Stereo Microscope can be used for inspections, examinations, counting, checking, dissecting, etc. Fixed 3 power objective with 3 pairs of matched eye pieces to give you powers of 15X, 30X, 45X. Rack and pinion focusing. Interpupillary adjustment. Instrument is removable from base for mounting on equipment, bench, or your own stand. Working distance—2¾". Adjustable for extra height. Fine hardwood case included. Recommended for lab, shop, factory or home use. We guarantee complete satisfaction or your money back.

Stock No. 70,011-P ..... **$75.00 Postpaid**
(It is understood Microscope can be returned within 10 days for full refund)

GET BRIGHTER SCREEN IMAGES IN REAR VIEW PROJECTORS

NEW FRESNEL LENSES



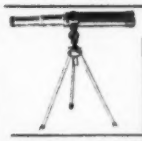
PERFECTION SCREENS:—Frosted, flat, plastic screens with Fresnel pattern on side facing projector. These are available to you at ⅓rd usual price. Originally intended for projection type television sets. They are seconds with very minor defects that will not interfere with use. 30" focal length, although can be used any distance from projector.

Stock No.	Size	Postpaid Price
80,001-P	9 x12	$4.50
80,002-P	11 x15	5.00
80,003-P	12 x16	5.50
80,004-P	13 x17	6.00
80,005-P	14½x18	8.50

MAGNIFIERS AND CONDENSERS

These are clear, flat plastic Fresnel Lenses with focal length of 19". Seconds with various defects but useful for many purposes, and priced at only 1/7th the cost of a perfect lens. A 12" glass condenser lens would cost $40. A 16" glass condenser lens would cost over $100. Here are our bargain offerings:

Stock No.	Size	Postpaid Price
80,007-P	9x12	$2.50
80,008-P	12x16½	3.50



IMPORTED 20X TELESCOPE with TRIPOD

ONLY $12.95 Postpaid

Machined threaded fittings throughout. Weighs 7 ounces. 6¾" closed length. 14½" open length. Achromatic objective lens low reflection coated on inside. Makes excellent spotting scope. Swivel-head tripod is collapsible, 9" high.

Stock #50,007-P (with tripod) ..... **$12.95** Pstpd.
Stock #50,006-P (without tripod) ..... **$8.95** Pstpd.

MAKE YOUR OWN ASTRONOMICAL TELESCOPE

See the craters of the moon, the rings of Saturn and the moons of Jupiter! Thousands of amateurs have turned out beautiful instruments at a fraction of the cost of commercially built ones. You can do the same. No special skill required. Your telescope will be worth up to $600. Our kits include: PYREX MIRROR BLANK—PLATE GLASS TOOL—TEMPERED POLISHING PITCH—8 ASSORTED EXTRA FINE ABRASIVES, ALL IN SHAKER-TOP CONTAINERS (Rouge also included)—FIRST SURFACE MIRROR FOR DIAGONAL—LENSES FOR 15 FT. EYEPIECE—MAGNIFYING LENS. Order Kit according to mirror dia. desired:

Stock No.	Size	Pstpd. Price
70,003-P	4¼"	$ 7.00
70,004-P	6"	11.00
70,005-P	8"	18.00
70,006-P	10"	28.00
70,007-P	12½"	49.00

Imported 80-Power BABY MICROSCOPE

Only 5" High! Just $4.00 Pstpd.
A little gem, gives excellent sharp definition! Good optical qualities, hinged base for inclined easy viewing, easy-to-use pinion focusing. Circ. stage, revolving disc-light mirror. 10-day refund priv. if not satisfied. An amazing buy!

Stock #50,000-P
$4.00 postpaid.

IMPORTED! 50 POWER POCKET MICROSCOPE

All Metal! Powerful!

ONLY $3.49 Postpaid

Dozens of Fascinating Uses

Easy to focus. Excellent, strong optical system. Practical for all sorts of minute, close-up examinations. Gives wonderful, sharp, clear magnification. Polished chrome diagonal bottom concentrates light on subject. Here's the most compact, handy microscope ever offered at the price—a $7 value. Metal body has hard, gray finish. Instrument weighs approx. 2 ozs. 4¾" long.

Stock No. 30,013-P ..... **$3.49 Postpaid**

RIGHT ANGLE PRISMS

Mount one of these on the front of your camera lens to take pictures of people to your right or left without them knowing it. Also many other uses for the photographic hobbyist.

Stock No.	Size of Face	Price
3132-P	1"	$1.50 Postpaid
3102-P	1¼"	1.00 Postpaid
3135-P	1 13/16"	2.50 Postpaid
3091-P	1 27/32"	4.00 Postpaid

NEW 50-PAGE IDEA BOOK "FUN WITH CHIPPED EDGE LENSES"

Contains wide variety of projects and fully covers the fascinating uses of numerous types of lenses.

Stock No. 9022-P ..... **only $1.00 Postpaid**

BORESCOPE TYPE PRISM. Use to inspect interior of gun barrels, etc. 9/16" square x 1-11/16" long.
Stock No. 3204-P ..... **$1.00 Postpaid**

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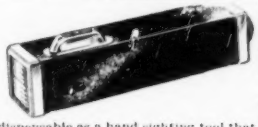

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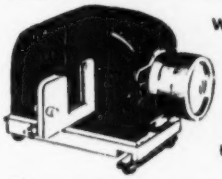

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Polio Picture Story

(*Continued from page* 40)

4x5 view, she is really a one-camera, one-film, one-developer girl. The camera that made the 900 negatives in the polio story was an automatic Rolleiflex, the film Super-XX, the developer D-76. (In a few cases where the light was extraordinarily weak she resorted to Promicrol and D-76-F, regular D-76 souped up with ten times the usual amount of Borax.)

Suzanne sometimes uses artificial light to allow her to stop her lens down and shoot at more comfortable shutter speeds. When she does use floodlamps or flashbulbs, it is to supplement rather than supplant the existing light. Some shots of Eileen at home were made with the aid of No. 2 Photofloods which were bounced (reflected) off the walls and ceiling. This simply built up the natural room lighting and did not change the atmosphere, as direct lighting would have done.

But whatever lighting setup Suzanne uses, her goal remains the same. It is to take pictures as simply, as naturally, as unobtrusively, as *candidly* as possible. For the magazine photographer whose presence and purpose is always over-advertised, this is not the easiest thing to do. Because she can rarely hide her identity and her camera Suzanne concentrates on working into the group or activity in order to gain her subject's confidence and allow them to forget about her Rollei. She says:

"I photograph best when other people are present—where there is a relationship between the child and other children or adults. If you put me in a room alone with a child then I can only photograph my relation to the child. But I am interested in the real relationships that children have with the world around them, and not how they act in front of the camera."

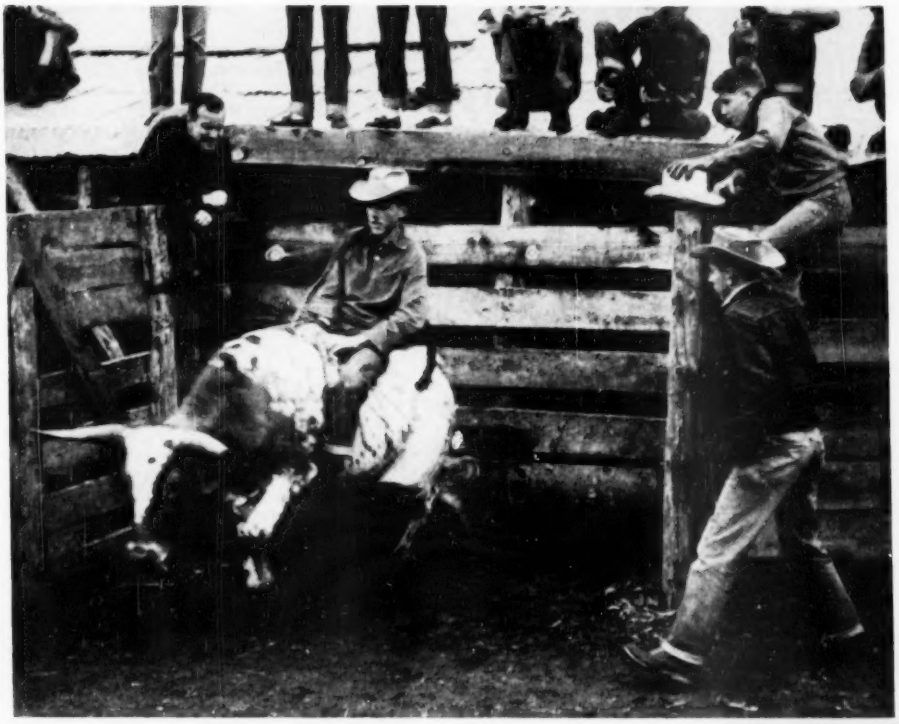
Unlike some candid photographers who feel that if they muff a situation the first time it's gone forever, Suzanne does not mind re-staging a scene she missed because it happened too fast or because something prevented her from shooting at that instant. (It's an axiom of photojournalists that important things always happen while you're changing film.)

But Suzanne does believe that the least re-staging is the best re-staging, and avoids directing her subjects except when absolutely necessary. Once she saw Eileen whisper to the little girl sitting next to her at the games table. It was impossible to catch this little scene because the light in that corner of the room was far too dim. Suzanne asked the children if they wouldn't prefer to sit nearer the window, waited until they had re-seated themselves, and then asked Eileen to tell her friend something. As a result, Suzanne got a brand-new and authentic version of what she had seen—and missed—in the first place.

She feels that the first impressions of children are very important. Getting off on the right foot demands patience, tact, and understanding. Suzanne says:

"On my first visits to the hospital I hardly spoke to Eileen at all. I never try

BOYS' LIFE WINNERS



1

1—FIRST PRIZE in Summer Camp division was taken by Bob Jungman, of Houston, Tex. The camera was an Argus 21, with an exposure of 1/100 at *f*/3.5.

2—FRANK SHERMAN, JR., of Coeymans, N. Y., took this prize-winning gag shot with a 4x5 Speed Graphic, exposing for 1/10 second at *f*/11 with two No. 2 photofloods in reflectors.

3—FIRST PRIZE in Camping & Hiking, and Grand Prize and Special Award went to Dick Wilson, of Carrollton, Ill. He used an Automatic Rolleiflex, exposing for 1/100 sec at *f*/5.

4—FIRST PRIZE in People was won by Martin Reite, Castro Valley, Cal., with a reflex-type camera and open flash at *f*/22, using one GE No. 5 flashbulb.

Boys and girls win equipment in national contest sponsored by Boy Scouts' magazine. All kinds of cameras from boxes to reflexes were used

2

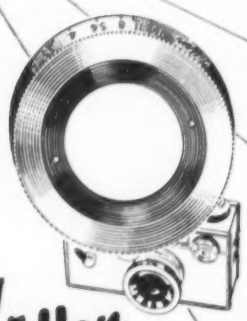
3

4

A TOTAL of 7500 entries was the enthusiastic response to the 1952 *Boys' Life* photographic contest. Although it was sponsored by the official magazine of the Boy Scouts of America, it was open to all boys and girls in the U.S. under the age of 19. Photographic equipment worth $1200 was awarded to the winners in the seven categories of the contest. Four first-prize winners are shown here.

Cameras used by the contestants ranged all the way from simple box brownies to expensive reflexes, 35-mm, press and view cameras, and the youngsters showed ability to use a wide range of lighting equipment.—

2 more reasons for Tiffen leadership



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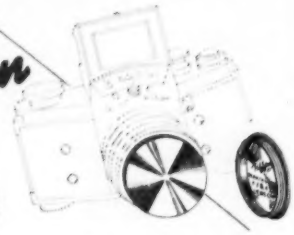

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to make friends with children too soon. You must be friendly without assuming that the child is friendly from the start.

"If you make the mistake of giving a child the feeling that he's been singled out for some reason or other you've practically killed your chances of getting a really candid story. In the beginning I shoot pictures which have no personal contact with the subject, taking enough pictures of other things to disguise my main interest.

"These first pictures also provide an important clue as to how the child gets along with other children and how he's going to get along with me. If he's hostile at first, that's O.K. I only do stories about children for whom I feel a great personal attraction. In the end they always come around because they just know that I love them."—

Letters to the Editor

(*Continued from page* 10)

Beach Haven where a long jetty juts far into the sea. A few yards from the outer tip of the jetty were two lone surf fishermen clad only in swim trunks, while waves splashed spray and white water several feet above the end of the jetty. What a shot! Stripping to my own swim trunks, I walked out on the jetty to within 25 or 30 feet of the fishermen, carefully focused my camera on them, and waited for a large wave to splash a high white backdrop. Just as I was about to make the exposure, I saw in the corner of my finder three swimmers, scarcely 12 feet from the jetty. Apparently the north wind had carried them a quarter mile from the beach, and they were about to be dashed helplessly against the sharp boulders of the breakwater.

I yelled to the fishermen, unslung my camera, and half-dropped it onto a rock, then raced to the jetty tip to help. While one fisherman reversed his rod and held the butt end for the struggling swimmers to grasp, the other fisherman and I crouched on the slippery rocks and held our outstretched hands toward the swimmers as successive waves threatened to dash them against the jetty. Within a minute and a half, before help could reach us from the shore, we had rescued and brought in the exhausted and frightened swimmers, who now know better than to venture out in a sea so nasty that the Coast Guard had barred all craft from the waters.

Later that day, an experienced lifeguard told me that few lifeguards would have risked attempting to pull in bathers from a jetty during a turbulent sea. Though the three of us were thoroughly soaked, neither rescuers nor rescued suffered a scratch.

I realize that the good photographer always gets his shot, come what may, and this should have been no exception. Evidently the innate desire to help persons in distress took split-second precedence over the shutter-snapping reflex.

Norman W. Townsend
Norristown, Pa.

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HOW TO HANDLE AN EXPOSURE METER

Here are some easy-to-follow tips on getting the best results from your reflected-light meter

AN EXPOSURE METER'S electronic eye is wonderfully sensitive: it can measure a scale of brightness ranging from a dimly-lighted night club to a blazing tropical beach. Correctly used, an exposure meter will help you get well-exposed negatives that yield top-quality prints. But it can't think for you. Let's see how to handle a reflected-light meter for accurate results.

This popular type of meter is one that measures light reflected from the surface of the subject. To make an accurate reading you must measure *all* the light reflected by your subject, but *no* light from any other source.

Hold the meter about six inches away from the most important part of the subject (Figure 1). In the case of a portrait this key area will be the face, of course.

Do not cast a shadow onto the measured area with your hands or the meter (Figure 2). A cast shadow will cut down some of the light that should be reflected into the meter, thus giving you a false reading.

Make equally sure that no other light source interferes with your reading. A floodlamp placed behind the subject during indoor shooting (Figure 3), or the sun outdoors are possible sources of danger. Even a light-colored reflecting surface, like a white wall, blouse, or shirt, can bounce enough extra light into the meter to upset the reading. If necessary, shield the meter with your hand to keep out stray light—but don't cut off the light reflected from subject.

When it's impossible to get close to your subject, as when photographing a distant landscape, you should tilt your meter down to minimize the effect of the bright sky. Or you can take a close-up reading from a nearby subject that has about the same average brightness as the far-away landscape.—

figure 1

figure 2

figure 3

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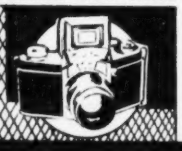

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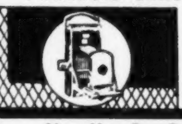

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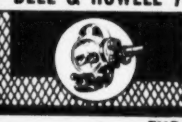

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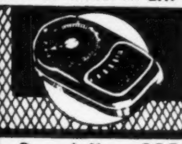

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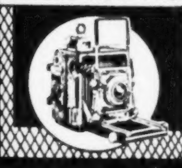

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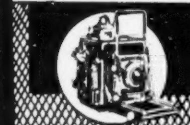

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CONTAX II f1.5 Sonnar		159.50	120.00
CONTAX IIA f2 ctd Sonnar	444.00	220.00	190.00
CONTAX IIA f1.5 ctd Sonnar		279.00	215.00
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SUPER IKONTA B f2.8 ctd Tessar Sync.	236.00	159.00	110.00
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January 4-18

ARIZONA, Prescott—(Prescott Camera Club); Fourth Salon.
CALIFORNIA, Redlands—(The Portrait Shop); Fifth Salon.
FLORIDA, MacDill Air Force Base—(Airman's Service Club); Fourth Salon.
ILLINOIS, Mount Vernon—(Township High School); Second Salon.
ILLINOIS, River Forest—(Trinity Camera Clique); Seventh Salon.
MARYLAND, Salisbury—(Salisbury Camera Club); Seventh Salon.
MASSACHUSETTS, Greenfield — (Greenfield Public Library by Franklin County Camera Club); Seventh Salon.
MICHIGAN, Albion—(Albion Camera Club); Second Salon.
NEVADA, Boulder City—(Boulder City Camera Club); Eighth Salon.
NEW JERSEY, Nutley—(Free Public Library); Sixth Salon.
NORTH CAROLINA, High Point—(High Point Camera Club); Third Salon.
PENNSYLVANIA, Brackenridge — (Allegheny Valley Camera Club); Seventh Salon.
PENNSYLVANIA, Philadelphia—(Williams, Brown & Earle, Inc.); Eighth Salon.
TENNESSEE, Nashville—(Meharry Medical College); Seventh Salon.
WEST VIRGINIA, Alloy—(EMCO Camera Club); Sixth Salon.
WISCONSIN, Racine—(Racine Art Association, Wustum Museum); Sixth Salon.

January 4-25

CALIFORNIA, Altadena—(Mountain View Art Gallery); Eighth Salon.
INDIANA, Culver—(Culver Military Academy); Sixth Salon.
NEW JERSEY, Freehold—(Freehold Camera Club); Fifth Salon.
NEW YORK, Amsterdam—(Mohawk Mills Assn. Camera Club); Fifth Salon.

February 1-10

MASSACHUSETTS, Saugus—(Saugus Camera Club); Seventh Salon.

February 1-15

CALIFORNIA, Los Angeles—(Fred Archer School of Photography, Inc.); Fourth Salon
FLORIDA, Jacksonville—(Jacksonville Camera Club); Fourth Salon.
ILLINOIS, Chicago—(De La Salle High School); Second Salon.
ILLINOIS, Chicago—(Armour Research Foundation Camera Club); Seventh Salon.
KENTUCKY, Louisville—(Louisville Free Public Library); Seventh Salon.
MARYLAND, Perry Point—(Veterans Administration Hospital); Seventh Salon.
MICHIGAN, Jackson—(Jackson Camera Club); Second Salon.
MICHIGAN, Midland—(Midland Camera Club); Sixth Salon.
NEW JERSEY, Englewood (Englewood Camera Club); Fifth Salon.
NEW YORK, New York—(Foremost Camera Stores); Eighth Salon.
NEW YORK, Schenectady—(Schenectady Photographic Society); Fifth Salon.
OHIO, Akron—(Akron Camera Club); Third Salon.
OHIO, Dayton—(YMCA Photo Arts Club); Seventh Salon.
OHIO, Dover—("Y" Camera Club); Sixth Salon.
TEXAS, Port Arthur—(Port Arthur Camera Club); Sixth Salon.

February 1-28

PENNSYLVANIA, Pittsburgh—(The Buhl Planetarium and Institute of Popular Science); Eighth Salon.

February 3-17

CALIFORNIA, Port Hueneme—(The Oxnard Camera Club); Fifth Salon.
WEST VIRGINIA, Morgantown—(Mountainlair, West Virginia University); Sixth Salon.
WISCONSIN, Madison—(Community Center Photographic Club); Sixth Salon.

February 12-16

NEW YORK, New York—(National Photography Show at Grand Central Palace); Eighth Salon.

February 23—March 28

MASSACHUSETTS, Attleboro—(Attleboro Museum); Seventh Salon.

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stereo today

by Robert L. McIntyre

THE STEREO "WINDOW" is the dark, rectangular frame through which we see third-dimensional pictures. It is formed by the two apertures of the mask or mount. When we use mounts that conform to the proposed ASA standard for hand viewing, like Kodak Readymounts, this window appears to be at a distance of 5 feet. Things in the picture that were more than 5 feet from the camera seem to be beyond the window, and things that were closer to the camera appear to be inside the window. One of the oldest rules of stereo photography is that everything in the picture should appear beyond this window. It is a good rule to remember. Once in a while, it is a good rule to break.

Some of the best stereo photographers violate this rule and get exciting results—but they don't just break it willy-nilly. The things that extend toward you through the window in their pictures seem to do so naturally. They are easy to look at. The illusion of reality is not destroyed. Let's see how the experts get away with violating this old taboo and manage to take more effective pictures by doing it.

First of all, it is helpful to think of the stereo window as having an actual frame in space. You could build it out of strips of wood. If you made a rectangle about 3 feet wide and 39 inches high and set it up 5 feet from the camera and centered on its lenses, it would represent the stereo window that you get when you use the Stereo Realist camera and standard mounts for hand viewing. Of course you don't have to build it, but it makes it easier to visualize the position of the window in real space if you think of it this way.

Mounts designed for projection generally place the window farther from the camera. Standards have not yet been established in this field. The David White Company's Permamount with distant mask places the window at 7 feet. This condition could be duplicated in real space by building a frame about 4 feet wide and 52 inches high, and setting it up 7 feet in front of the camera. If you are primarily interested in making pictures for projection, now or later on, the 7-foot window is the best one to figure on even though there is no standard.

Now that we have the stereo window located we can begin to talk about placing subject matter in relation to it. We can start with the old rule that says nothing in the picture should be nearer than the window. When in doubt, it is a good way to play safe.

When you want to gain a particularly eye-catching effect and have suitable subject matter with which to work, then you can get pictures with an extra punch by letting the material protrude *through* the stereo window toward the camera. It is important to note that anything that comes nearer the camera than the window should extend through the window, and not jut out into the picture area from the side at a point nearer than the window.

Such a picture might show, for example, a girl carrying a tray of cool drinks in tall glasses. If she were placed at the window, the tray of glasses could be allowed to extend in a foot or more toward the camera. Seen in a hand viewer, such a slide would show the tray extending through the window. If it were projected, to an observer at the back of the room the tray of glasses might seem to be held over the heads of the people in the front row.

Slides like this, where the subject matter extends in through the window, are relatively easy to view even when it comes quite close to the camera. Our eyes can converge on things at or beyond the window distance much more easily than they can on closer objects. However, when the material extends through the window the eyes can converge on it readily at the window distance and then have no difficulty in following it in closer.

At the sides of the picture the situation is different. We are not bothered by the fact that the edge of the mask, which also is the side of the stereo window, cuts off our view of things that are farther away. That seems natural. When we place objects at the sides of the picture closer than the window distance, a conflict is set up. That's where we get into trouble. Suppose we pose a man at the side of a scenic view, with the idea of using him as a foreground frame within the picture, but we have him so near the camera that he is inside the stereo window.

In a situation like this our eyes converge on the man and they tell us that he is nearer than the stereo window. We see him suspended in space between us and the window—yet at the same time the sharp edge of the mask cuts part of him off. Convergence tells us he is nearer, but the fact that he is masked off says he is farther. The viewer's senses are presented with conflicting evidence, and the illusion of reality is lost. For some reason, the effect is much more distressing when the material inside the stereo window overlaps the sides of the picture. We will tolerate a degree of extension at the top and bottom of the stereo picture that would be quite objectionable at its sides.

Individual likes and dislikes in stereo may vary widely, and it would be a grave mistake to take these suggestions as rules to be followed, hard and fast They are no more limiting than the original requirements for keeping everything outside the window. That's the beauty of enjoying stereo as an amateur. You can do what you like and be your own judge.

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• •

The new Permamounts have a front and a back and a top and a bottom, but there is some understandable confusion about which is which. Instructions accompanying first shipments failed to take a definite stand, and fans split about even in making their own choice. Here is the latest information, offered here in the hope that it may help bring some order in the generally disorganized stereo mounting field.

The David White Company recommends mounting in such a way that the pictures will appear erect and correct from left to right when the Permamount is held with the gray side toward the eyes and the printing on the gray side in an upright position. This puts the square notch in the upper left corner and places the combination label and paper sealer on the side of the mount away from your eyes, whether the slide is being placed in hand viewer or projector.

To overcome the inconvenience of having the label on the "back" of the slide, additional labels will soon be provided to fit the area between the apertures on its gray side. We suggest that the fan who shows slides by projection or enters them in competitions that are judged by projection go one step further and place a thumb-spot at the lower left corner of the slide when it is held correctly (upper right corner as inserted in the projector). A little round sticker can be used, or a sharp, shallow notch can be cut near the corner of the top of the slide with a three-cornered file. The square notch is of little use with the T.D.C. Stereo Vivid projector, for it falls at the bottom of the slide carrier, so some other method of indicating position for projection is required.

With this system of using Permamounts, the transparencies are placed in the plastic frames with emulsion side up and transposed from left to right, exactly as they are positioned in the Realist alignment jig. Experienced stereo photographers welcome the self-alignment feature of Permamounts. Their biggest criticism is the difficulty of removing dust from the outer glass surfaces. It collects in the corners of the plastic mask, which fits over the glass, and defies attempts to get it out with brushes and cotton on toothpicks. Ordinary glass mounts with the masks' inside and outside surfaces smooth can be cleaned with ease—drawing the slide between the fingers is all that is required.

• •

It you have some slides in the old David White Company masks and want to project them along with new ones in Permamounts, you don't have to take them all apart and start again from the beginning. Take the masks out of their mounts and make sure the transparencies are fastened tightly to them. If there is any question, add a short strip of masking tape at top and bottom to make sure.

Then cut the mask in two, making the cut anywhere between the two films that it is convenient. Pull the two halves .050 inch apart and fasten them that way, with a strip of tape, being careful to keep top and bottom in alignment. Then trim .050 inch from either end and remount in glass. How much is .050 inch? It's just a whisker less than the height of the lower-case letters of the type in which this line is printed. If you like to think in fractions, it's also 1/20 inch.

• •

The big news in third-dimensional entertainment movies recently has been centered on Cinerama, which uses three separate films, and Arch Oboler's *Bwana Devil*, which achieves binocular stereo with two. Meanwhile, however, things haven't been standing still with the alternate frame, single film stereo system developed by Major Robert V. Bernier at Wright-Patterson Air Force Base, Dayton, Ohio. Synthetic Vision is the name of a corporation which has been formed to exploit his inventions. Jane E. Bernier is president.

The corporation now has on the market a 6x13cm illuminated stereo viewer for showing pairs made instantaneously with 6x13cm European stereo cameras or by separate exposures with $2\frac{1}{4}$x$2\frac{1}{4}$ or larger cameras mounted on slide-bars. The price of the viewer, with slide carrier and mounting template, is $49.50.

The 6x13cm designation refers to the size of the whole slide, which is $2\frac{3}{8}$ inches high and $5\frac{1}{8}$ inches wide, accommodating a pair of $2\frac{1}{4}$x$2\frac{1}{4}$ transparencies quite neatly. A stereo photomacrographic camera in the 6x13cm size is being developed. One of the corporation's main objectives, however, undoubtedly will be to bring the alternate frame stereo movie system along to a point where the Hollywood producers can be interested in it.—

Photography — Charles Wilde

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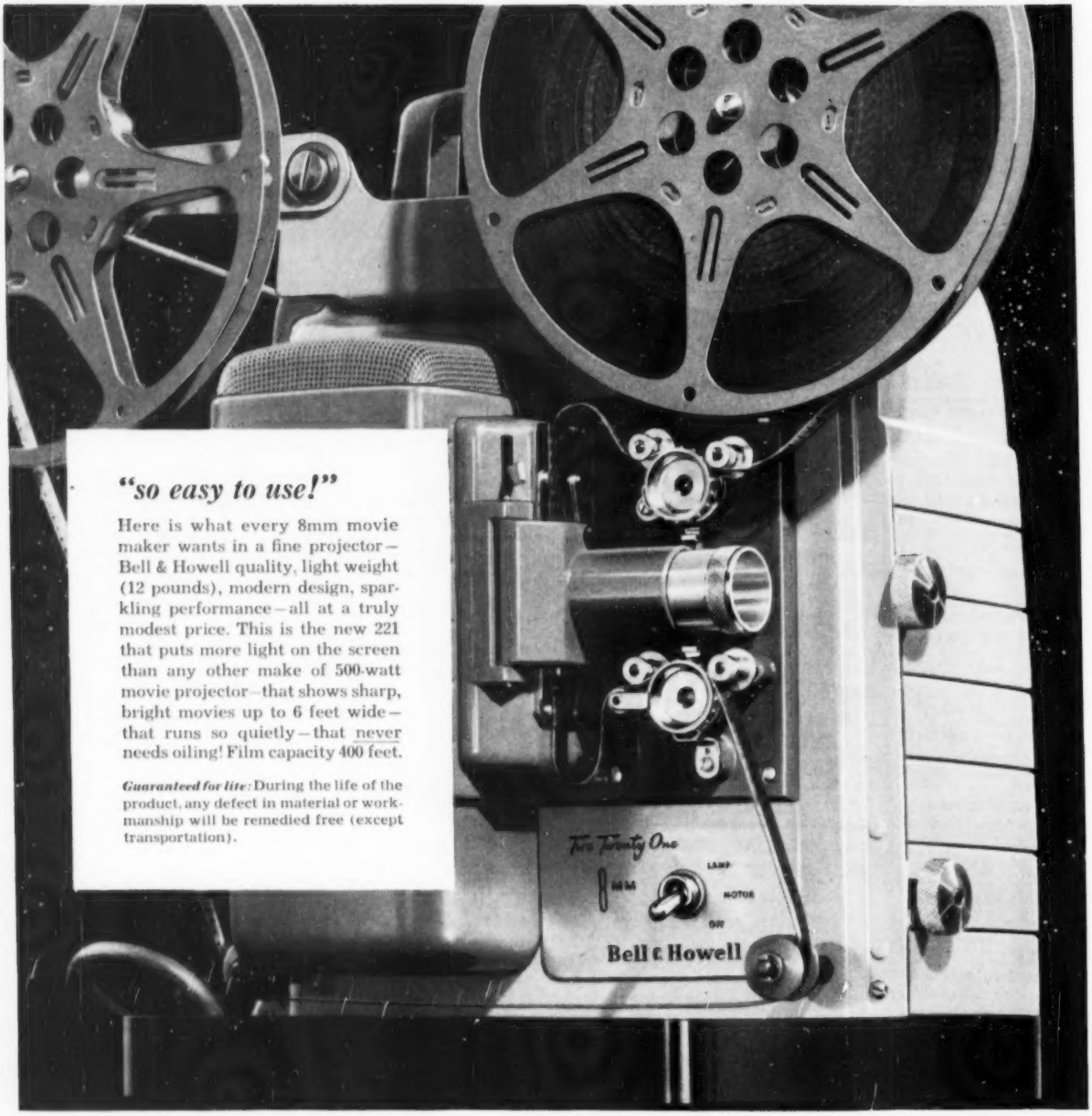

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YOU'RE A DIRECTOR, TOO

By JOSEPH V. MASCELLI

Tempo, mood, emphasis, continuity, action, drama—all are up to you

THE AVERAGE amateur movie cameraman does not realize that he is a director, too. Whether filming typical home movie material or photographing an ambitious story film for a movie contest or a cine club competition—you should regard yourself as a *cameraman-director,* rather than solely in a technical capacity as a motion picture photographer.

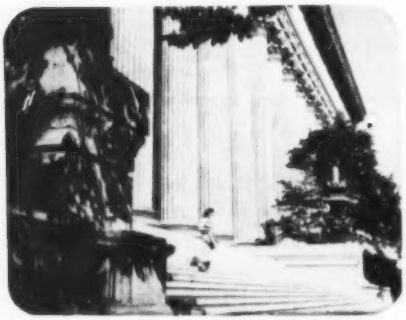
A cameraman, regardless of how well he performs his duties, is no more than an artistic technician—he is responsible for the quality of the photographic image. He thinks in terms of exposure, focus, lighting, film speeds and other technical problems. The director, on the other hand, is concerned with continuity, camera angles, control of action, build-up, tempo, emphasis, screen direction and numerous other factors that affect the picture's story telling value.

A good director understands the technical side of movie making, so that he can speak the cameraman's language and appreciate his problems. A good cameraman will respect the director and give him due credit for his many creative contributions in the making of a film. Cameramen shooting documentary, record, travel or similar material are actually directing their movies without realizing it. Story films are not the only pictures that need direction—the cameraman must direct any subject matter that he can either stage or control. Anyone who can successfully combine the duties of cameraman and director will more than double his chances of producing interesting movies. In

Screen-filling close-ups can serve dual role. This reaction shot, for instance, showing a girl looking on from the sidelines, can enhance theme and also help bridge jump-cuts or breaks in continuity of story.

If "Fun in the Sun" is your theme, you should establish a cheery atmosphere peopled by joyful folk basking in Old Sol's health-giving rays—like this.

Symbolism can put across complicated or massive ideas in one shot. This representative Armed Forces group depicts *all* of our boys in uniform.



Watch "screen direction" carefully so that a character or vehicle is not suddenly moving in a direction opposite to that previously established.

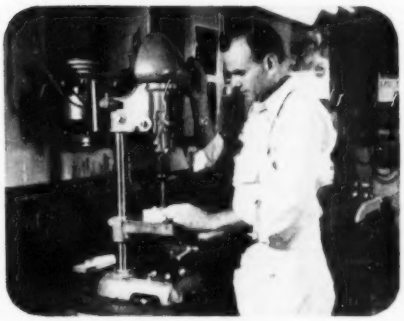
Keep your director's eye alert for the unusual—and utilize it. Above scene could open on the reflection and then tilt up to building—for added impact.

order to become an adept cameraman-director it is necessary that the movie maker become thoroughly proficient in the technical side of cinematography—put it in the back of his head, and go deeper into the pictorial technique of telling a story with film.

The cameraman who sees his subject through the eyes of a director will discover that his fresh viewpoint uncovers new cine horizons. He will begin to think in terms of continuous action—so that his various shots "cut together." He will break down the entire story into sequences, handle each sequence as a little story in itself, and see to it that all sequences dovetail. He will consider the various treatments available in handling movie material, in staging action, in choosing locations, in deciding the tempo of the picture, in placement of emphasis, in timing the action within the scene and in building the action and story factors most effectively.

Whether you are shooting a simple home movie, a vacation trip or a documentary of your city, the people in your scenes, your family, your friends, or newly met strangers—will look to *you* for direction. They will expect to be told where to walk, what to do and (*Continued on page* 96)

Children are ideal film subjects who need little direction. Get them doing something they like and you're fairly sure of candid, scintillating footage.



Most persons are good actors within limits. For instance, a lathe worker with good direction can play himself better than an actor can portray him.

Good direction calls for breaking sequences up into scenes and single shots—like this

Sequence on tying of fishing flies opens with establishing long shot that clearly shows equipment and material needed—introduces worker in the job.

Now move in and show subsequent operations in enlarged detail. Keep action progressing, and make cuts properly so "jumps" do not occur in film narrative.

Next shot is closer. Cut should be made "on action" (completed in next shot) to be convincing. Camera angle is varied to pack in additional bit of interest.

Show important phases in extreme close-up. Movement in such shots must be slower than normal or it will appear jerky on the screen because of large magnification.

Backing up and shifting to a new angle adds needed visual variety and re-establishes basic setting in viewer's mind. Good directors keep all this, and more, in mind.

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Hollywood report

By Louis Hochman

Land of Vice Versa

One of the many queer practices in this Land of Vice Versa took place at RKO on the set of *Blackbeard, the Pirate*, where cinematographer William Snyder was shooting close-ups of Linda Darnell and Robert Newton emoting on the deck of a Spanish galleon. But did the good ship rock and sway like any self-respecting ship at sea should? No! It remained perfectly still and calm while the background did the swaying. The background, a 90-foot canvas painting of the sky and oceanic horizon was hung on pulleys which permitted grips to raise and lower it rhythmically behind the mock-up galleon deck set. By swaying the camera slightly during the take and blowing a little breeze into the scene at the same time, Snyder achieved the desired illusion without exposing his subjects to the dangers of seasickness.

Elsewhere on the RKO lot, cinematographer Harry Wild is struggling with the problem of keeping Victor Mature's features from going black against the fair tones of co-star Jean Simmons' physiognomy on the *Break-Up* set. Vic came back from four weeks of golfing with a healthy coat of tan and won't let the make-up boys simmer it down. He's strictly antigrease paint, so Wild has to concentrate an extra light or two on his dark features to lighten them up.

Life isn't always as dark for Harry Wild, though. He's the only cameraman on the lot who gets to film Jane Russell's RKO pictures. Seems he does such a good job with her that Howard Hughes won't let anyone else handle that "chore."

Money to Burn

With every studio trying its best to make money these days, Universal-International's brain twister was how to destroy the filthy lucre for some vital scenes in *It Grows on Trees*. The idea was to have a roll of fives and tens disintegrate into dust before the audience's eyes. Griddles and automatic toasters over-cooked the greenbacks until they lost all their photogenic qualities. A waffle iron finally turned the trick. The bills were first dipped in muriatic acid, then toasted for five minutes. Result, they fell apart faster than Uncle Sam's revenooers could nab them.—

WATCH FOR . . .

The following features, currently showing at theaters across the country, are recommended as excellent examples of cinematography. They can be viewed with profit by both still and movie photographers.

THE FOUR POSTER—*Columbia Pictures*—Rex Harrison, Lilli Palmer. Photography by Hal Mohr, in black-and-white. A two-cast, one-set picture with animated cartoons serving as time-lapse devices. Interesting mood and deep-focus shots.

PARK ROW — *United Artists* — Gene Evans, Mary Welch, Bela Kovacs. Photography by Jack Russell, in black-and-white. Loaded with low-key mood lighting.

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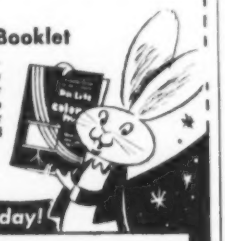

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You're a Director, Too

(*Continued from page* 93)

how to do it. A cameraman with little training in handling people can play it safe by simply having them "do what comes naturally!" Put people at ease, don't confuse them with long detailed direction—make their task seem effortless and their attitude relaxed and composed. If you are filming someone at work, it is best to let *him* tell *you* what his job is all about and allow him to do it with the least amount of direction. You should suggest the best working position for the most favorable camera angle and break down his actions so that the various segments are photographed properly. Film an establishing long shot, showing where the work is taking place and who is performing it. Then follow with medium shots and close-ups portraying how the work is accomplished and the result. The "hero" of your movie, at work or at play, should be doing a job or pursuing a hobby with which he is familiar. Let him perform for your cine camera so that you can portray him best, as a cameraman, and tell his story best, as a director.

Remember: when you choose a camera angle, tell someone to walk in from a certain point and perform a definite action—you are directing. When you film a cutaway close-up; increase the tempo of a scene; shoot a reverse angle—you are directing. When you cut in a reaction shot—to build up the effectiveness of your story—you are directing. When you switch from an objective (third person) camera angle to a subjective (personal) one, in order to show the audience what your hero sees through his own eyes—you are directing.

A director thoroughly analyzes his subject matter and decides how to film it most effectively. He must constantly question himself in order to arrive at proper handling of his material. Is the story a simple one that can be told best in a straightforward manner? Or will it possess added dramatic impact by presentation via a flashback or through contrasting cross-cutting? What mood should the film convey—should it tell a light-hearted tale or a somber one? Should the film's tempo be fast or slow? The director decides what the film should stress—what it should "sell"—in order to give it the proper treatment.

The majority of amateur movies are in light vein and possess a theme rather than a plot. A theme—whether it is patriotism, slum clearance or fly fishing—can be just as interesting as the most dramatic plot. Let's say our theme is: "Fun In The Sun!" We would firmly establish a cheery, sunny, pleasant atmosphere, perhaps peopled by joyful folk, obviously enjoying the health giving rays of Old Sol. We would further develop this theme through abundant use of smiling faces, happy movements, fun-provoking games performed by pleasant people who show, through their carefree actions, that they are obviously happy to be away from the cares of the city. Our film would combine sunlit people, merry movement and cheery backgrounds to sell the solar happiness theme.

A director creates a situation, builds it up and carries it through to a logical conclusion. He films a pleasing pattern of events through skillful choice of material, careful camera treatment and definitive directorial technique. He chooses his actors, places them carefully in the setting and has them perform the necessary actions to tell the story. A director will thoroughly explain the desired action, demonstrate it if necessary and have the subject rehearse it. A good director is careful, however, not to "over-rehearse" his cast so that they perform mechanically. See to it that they favor the camera and do not turn away from the lens and hide important action. It would be wise, incidently, to caution your actors not to turn toward you when given direction during an actual take. Your players must behave as though they have no idea they are being filmed.

By "breaking down" your story into sequences, and filming each sequence so that it is a little chapter in itself, you will be able to weave the episodes together so that they build the narrative into a smooth flowing story. A hunting movie, for instance, would be broken down into: planning the trip, driving there, preparing camp, the actual hunt, the triumphant return to camp, preparing and eating the outdoor meal, and the campfire finale with everyone swapping stories before turning in.

Movement at the beginning and end of individual scenes should overlap slightly so that the various shots, within the sequence, may be "cut on action." Rather than cut your camera at the end of a movement, stop shooting in the midst of action—opening a door, lighting a cigarette, turning a page—then switch to a new camera angle and repeat a bit of the end action. When the overlap is trimmed, both shots will match with a professional smoothness that makes the cut barely apparent.

Watch "screen direction" carefully so that your characters are not suddenly moving in the opposite direction to that already established. A change in direction should be shown—rather than thrust upon a startled audience. Preserve the rhythm and tempo of the story so that it moves along at the correct pace—not leisurely in one shot and supersonic in the next. Gradually accelerate the pace of the picture so that it builds to a climax—rather than showing a deadly succession of shots of equal length and interest.

In your capacity of director never underestimate the importance of the human element in your pictures. Remember: people are mostly interested in other people—what they look like, how they live, the work they perform—it is up to you to inject this basic human quality in your film so it will capture the documentary realism so desirable in modern motion pictures.

You will find it easier to film natural pictures of children than of adults. Children of pre-school age, particularly, are unselfconscious, and while unpredictable, will behave much more naturally than grownups. The secret is to get them

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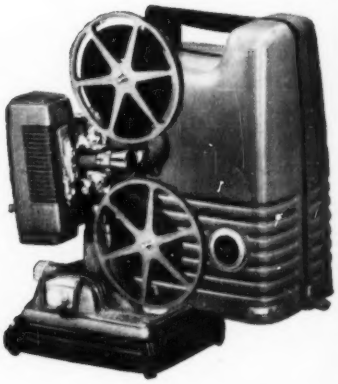

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completely absorbed in doing something—giving a tea party, tending their dolls, playing with a pet—and then patiently await the desired action and film it when it presents itself. The result will invariably be a realistic bit of "play acting" performed with a natural grace and ease lacking in amateur adult actors.

If you desire a professional appearing picture, introduce obstacles to provide conflict and suspense. Remember: professional motion pictures are based entirely on conflict—whether it's the documentary cameraman's "Man against Nature" or Hollywood's "Boy loses Girl!" A movie, to be entertaining, must be a *fight* picture, with the necessary suspense involved in reaching the goal. On your vacation trip: "get lost" or "fight" your car, or the terrain, so that your audience will entertain an element of doubt about the success of your venture. A flat tire, the wrong fork in the road or a breakdown in the middle of nowhere will provide the gimmick which will turn an ordinary vacation film report into a novel and interesting short subject.

An experienced director will create visual variety in his picture through judicious employment of varied camera angles—by moving in and out, around, above, and below his subject as the action demands. He sees to it that each shot says all it can from that angle and distance and that it advances the action—does not sidetrack it or merely repeat it. Once the long shot has shown the setting, the people and the general idea of the story—move in and shoot the more important details in medium shots and large revealing close-ups. Nothing—people, props or action— should be included in a scene unless it contributes something to the story.

You often will find it useful to employ *symbolism* to put across a complicated or massive idea in a single shot. Such a *key shot* will establish your story theme instantly. While a budding flower for spring and a withered leaf for fall are hackneyed—they are still useful if beautifully filmed with a pictorial salon style. There is a symbol for almost everything. Factory chimneys belching smoke instantly spell *industry*. Rapidly revolving wheels suggest *travel*. A blasting steamship whistle further suggests *travel to faraway places*. Professional movies constantly use symbols of places: the Eiffel Tower symbolizes France; the Pyramids spell Egypt; and the Statue of Liberty is the good old U. S. A. Often you can "stage" a living symbol: the cop on the beat is law and order; babies are the future citizens of our land; a representative group of members of our entire Armed Forces depict all of our boys in uniform who are serving our country.

A sharp director will improvise on the spot by shooting scenes that can be skillfully inter-cut later. He will take advantage of things at hand and "make something out of nothing." A sudden switch-cut from Dad and Junior drifting lazily down a fishing stream to a shot of treacherous rapids can immediately shock the audience and create suspense—although the two locations are actually miles apart! And remember, too, that

Are these mistakes ruining your flash shots?

Using medium speed film with a No. 5 bulb the exposure was 1/200th at F16. It should have been shot at 1/100th at F11.

Shot with high speed film and a No. 5 bulb the exposure was 1/50th at F8. It should have been shot at 1/100th at F16 to prevent overexposure.

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even the most static record movie can be enlivened through the use of simple little gags cleverly inserted. A tennis film always includes the usual crowd reaction shots showing the entire bleachers turning their heads back and forth to follow the progress of the ball. But suppose we add a surprise scene by cutting from the tennis players to a *dog* cocking his head from side to side? Now there is a simple shot—easily filmed by merely waving a weiner back and forth out of camera range—that will get a big "howl" from your audience.

The smart director will film *protection shots*—nondescript scenes that fit in almost anywhere in the picture and aid in bridging continuity or help cover *jump cuts* in the movie narrative. Simple little scenes around camp—chopping wood, repairing the boat, cleaning equipment—can be fitted in anywhere a shot may be needed to cover a bad break in continuity. Inject bits of local color—townspeople, historical sites, local customs—to round out your film and add realism and atmosphere. See to it that sufficient cutaway shots are filmed—action that is not actually a part of your main story, but is related to it. Include the old trapper—who lives across the lake and waves to you as you paddle by. Such scenes widen the scope of your camping picture by contrasting the real outdoorsman with the "city slickers" on a two-week jaunt.

As soon as the director has established the people, the place and the general action, his chief concern should be the filming of screen-filling close-ups. Remember: you can not film too many close-ups. Close-ups not only enhance your movie because of their dramatic, impelling, attention-attracting quality but because they bring the action to a head. Close-ups answer the audience's curiosity by depicting action in large detail that can not be seen or properly appreciated in more distant scenes. When filming a large area be certain to orient your action so that there will be no doubt in the viewer's mind where it is taking place when you cut to your close-up.

A clever director fires the imagination of his audience, not only with what he shows them—but with what he leaves out. Remember: movies tell their stories by *reaction* as well as action. Just as Dad hooks a big one and begins fighting it—cut to a reaction close-up of Junior. Show his interest, alarm, mental anguish, doubt and terrible let-down as it "gets away." Such a scene—easily filmed at any time—will tell a better story than the actual fishing shot and cause your audience to react in the same way. They, too, will be watching, hoping and fighting that fish, and they, too, will feel let down when Dad loses it.

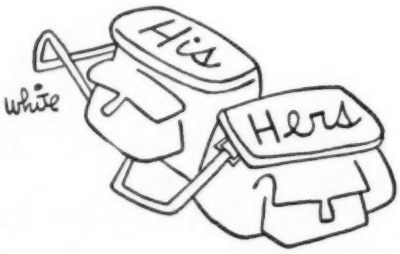
It is the director's task to be the eye of the audience—he performs the job of selection for the viewer. He chooses the camera angle. He determines the center of attention. He alone decides what the audience should see. He must, therefore, place himself mentally in the audience and constantly ask himself: am I presenting this material properly? Are the people and location in my picture firmly established? Is the action clear? Am I preserving the continuity? Do the backgrounds tie-in with the action? Am I filming sufficient close-ups? Have I overlooked any dramatic possibilities that are available for increasing interest? Is there any way I can tell my story more effectively?

Shoot an action movie that requires people to do something, go somewhere, accomplish a goal—not just stand around grinning at the camera. Regardless of how sophisticated the professional motion picture has grown since its inception, the western still provides the finest film formula and remains an everlasting favorite. In a western movie the characters are either riding somewhere, or fighting each other—or preparing to ride or fight! Something is alway happening or about to happen. Also remember: westerns make natural use of their backgrounds—they depict their action against picturesque scenery that actually aids in telling the story.

Movies deal with both *time* and *space*—but it is *filmic*, not actual, time and space. You may juggle either, or both, to improve your movie story. It is not always necessary, or expedient, to shoot a movie in chronological order or to present it in a straightforward format. Flashbacks will juggle time by starting at the end and going back to the beginning. Cross-cutting will juggle space by utilizing parallel cutting to show what is happening in two places simultaneously. Scene length will affect tempo while camera angle affects area. There are unlimited possibilities during shooting and editing to alter actual time and space relationships, in order to present an interesting and moving screen story.

The competent cameraman's contribution to movie making should never be underestimated—technical excellence is certainly a goal to be proud of. But, don't stop there. Remember: while your camera and its accessories are your tools—it is what you build with them that really matters. The more advanced you become in your movie making, the more you will realize that the big difference between a mediocre movie and a really good one—assuming photographic equality—is the story it tells. How well that story is told is up to the director.

So, train yourself to be a cameraman-director: as a cameraman shoot a motion picture that is technically perfect, and as a director tell your story in an effective manner that will not only capture your audience but hold their interest throughout. When you can accomplish that, you will possess a winning combination that is hard to beat.—



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Anthony Mario, Jr.

Or would your prized negatives and transparencies all go up in smoke? Here are a few tips on how to protect them

ACCORDING to a recent estimate of the National Board of Fire Underwriters, fire destroys about $770,000,000.00 worth of property each year. Your prorated "share" of this staggering total comes to only about $5.00 a year; but just suppose that that amount – actual material value – happened to represent your photographs, negatives, transparencies or movie film? Could you ever hope to replace or recapture the record of those never-to-be-forgotten moments? Yet, only a small expenditure of time and money can help insure protection for these valuable photographic records.

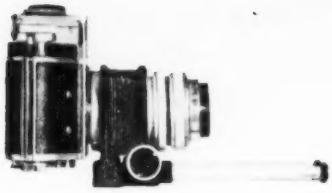
You can, for example, have duplicates made of your negatives, transparencies, and movies for about the original cost of the film and development. If you do this, store the copies in some place other than your home so that in case of fire both sets will not be destroyed.

Some people keep their most valuable negatives and duplicates of their best movies in a safety-deposit box together with their other important papers and documents. As you probably know, rental for these at your local bank amounts to only a few dollars a year.

If you live in an ordinary dwelling house in a residential area, you may find it more convenient (and cheaper in the long run) to use a fire-proof home safe for all of your valuables. For an outlay of between twenty and thirty dollars you can buy a safe which will hold several times as much as the smaller, less expensive safety-deposit boxes. This type of safe will normally withstand a temperature of about 1700° for an hour, which allows for a good margin of safety in the case of most home fires. Those film storage chests which are advertised as "fireproof" frequently are not; they keep the film from being a fire-hazard.

In case none of the above methods is practical for you at the present time, you can at least keep your most treasured negatives, slides, and movies in a box (preferably of metal) marked "In case of fire, remove this first." Select one spot near an exit, and form the habit of always storing the box in the same place so that in case of a fire it will always be readily available and can be quickly removed from danger.

Be ready for fire at any time, because, along with human life itself, a photographer's negatives and transparencies are among the few possessions which cannot be replaced.—*Robert B. Norris.*



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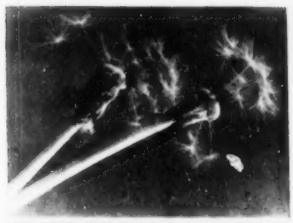

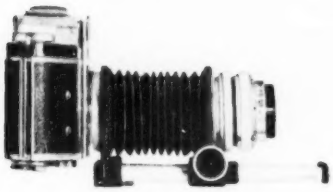

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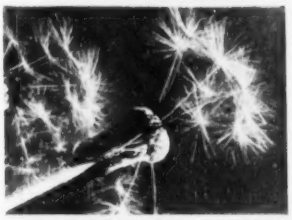

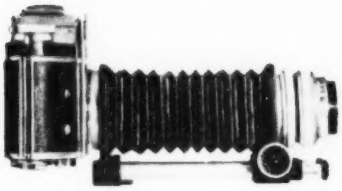

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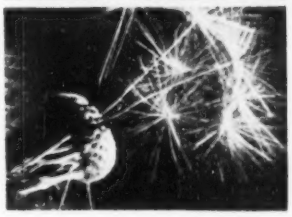

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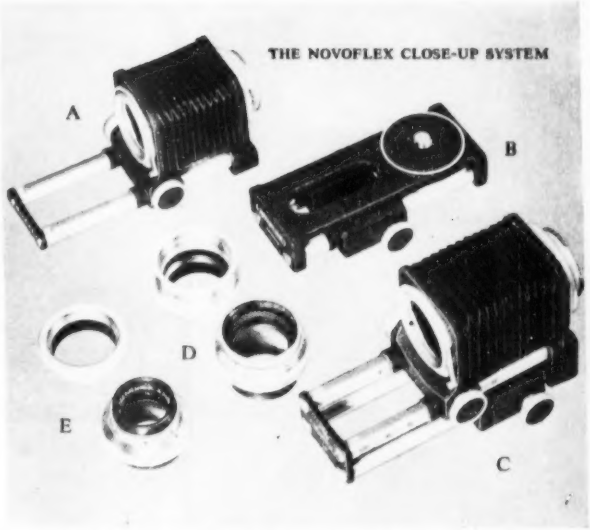

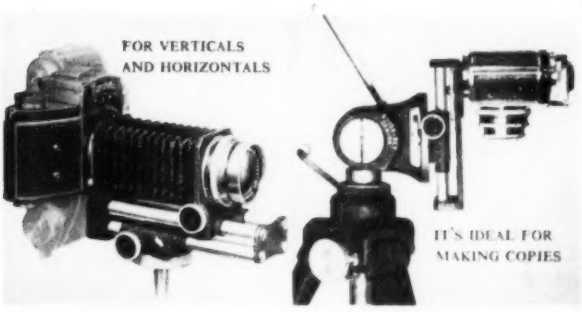

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Ask for Free Catalog and Filing Handbook

Tools and Techniques

(Continued from page 24)

end of the geartrain to the point at which the hairspring is mounted. However the remaining backlash from the middle to the end of the geartrain is generally great enough to cause shutter speed variations from one release operation to another.

In Kodak's backlash control for the Synchro Rapid 800 shutter there is a disk-type magnet with poles diametrically opposite each other which is mounted on the last moving gear in the train—a star-wheel. The magnet turns with the gear. There is also a stationary bar magnet mounted on the upper gear plate in the same plane as the disk magnet and close to it. At the time the geartrain is mounted on the shutter assembly, the angular position of the circular magnet is oriented so that maximum anti-backlash force is exerted when the shutter is cocked at the 1/200 second speed setting (one of the most difficult for achieving repeatability). Thus, the gears are all turned forward ready to drive the respective sections of the shutter mechanism which they control, the instant the shutter is released. The end-result is a consistency of shutter performance for cycle after cycle that has heretofore been impossible.

The new plastic filters for Varigam printing paper which are intended to replace du Pont's familiar lacquered gelatin filters early this year are a recent development of the Optical Plastics Corporation, Stamford, Conn. The new plastic is allyl diglycol carbonate, designated "CR-39" by the manufacturer. Its longevity guarantee is based upon inertness to heat up to 230 F, "extraordinary" resistance to abrasion, and complete resistance to crazing, checking, and chemical attack. Precise color fidelity and reproducibility are assured by thorough spectrophotometric inspection of each filter before it is packed for shipment. In addition to supplying these Varigam filters in standard disks, the manufacturer is prepared to furnish them in sheets up to 48x48 inches in any desired thickness between 0.040 and 0.5 inch.

Odds & Ends. Ansco has had such an encouraging response to its program of furnishing 35-mm Ansco Color Film in bulk to photographers who load their own cassettes that it is switching to a somewhat larger and more economical package. Effective immediately Ansco Color Daylight Film is being sold in packages of 8, 20-exposure loads, each length tongued and notched, instead of 5 loads of the same length. The price of the new package is $9.95 which brings the net cost down to $1.24 per load.

. . . A complete line of Stereo Realist "Silvrscreens" specially engineered for proper stereo projection has just been introduced by the David White Company, Milwaukee. Included in the selection are table and floor-stand models, in square and rectangular format, sizes ranging from 40 inches square to 9x12 feet, and prices from $39.50 to $320.—

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VITO II, f3.5 lens, Compur Shutter	61.25	39.50
KARAT, f2 lens, Compur Shutter	179.50	92.50
CONTAX S, Biotar f2 lens	492.50	169.50
ARGUS 21, f3.5 lens	62.10	34.50
KODAK EKTRA, f1.9 lens	575.00	225.00
KODAK EKTRA, f3.5 lens	452.50	149.50
VITESSA, f2 lens	159.50	98.50
ARGUS C4, f2.8 lens	109.50	74.50
CONTESSA, f2.8 lens	214.50	119.50

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16MM KEYSTONE A 82, 750 Watt Lamp	$119.50	$ 78.50
8MM DEJUR 750 PROJECTOR, 750 Watt Lamp	159.50	102.50
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KODAK TOURIST, f4.5 lens	71.00	34.50
MAKINA III, Anticomar f2.9 lens	325.00	225.00
MEDALIST I, f3.5 lens	155.00	69.50
RANGEFINDER BESSA, Skopar f3.5 lens	124.50	75.00
ZEISS NETTAR, Novar f3.5 lens	76.00	29.50
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new books

ROLLEI PHOTOGRAPHY by Jacob Deschin. Published by Camera Craft Publishing Company, San Francisco, Calif. Cloth bound, 7 x 9¾, illustrated, 190 pages, $5.

Here is the definitive book on the Rolleiflex and Rolleicord cameras. Jacob Deschin, photography editor of *The New York Sunday Times* and frequent contributor to this magazine, has written a detailed guide to the Rollei and compiled an anthology of expert opinion on its role in photography. Like most of Deschin's previous book, his latest is sound, clear, and interesting.

Although the book is written for Rollei owners in particular, it can be read with profit by anyone who uses a twin-lens reflex camera. As Deschin says in his introduction, "The Rollei is not simply another camera, but a system of photography, a special way of thinking and working photographically."

The illustrations demonstrate how versatile the Rollei can be in recording many types of subjects: still lifes, animals, children, fashion, nature, etc. But the book is rather weak in simple how-to-do-it pictures and diagrams to accompany the step-by-step instructions.

The first section, *The Cameras*, traces the growth of the Rollei, lays bare its anatomy, and gives detailed operating instructions. The second section, *The Camera's Uses*, describes available accessories and tells how to apply them for 35-mm, close-up, flash, and color photography.

Adding depth to the book is a stimulating *Shop Talk* section. Philippe Halsman on portraiture, Fritz Henle on travel, Arthur Rothstein on picture stories, Andreas Feininger on city subjects, and Joseph Breitenbach on nature photography contribute some good thinking about the twin-lens reflex as a creative tool. In a *Candid Symposium* several experts discuss the Rollei as a camera for spontaneous, natural photography.

Deschin has wisely refrained from trying to make his book a general manual of photography as well as a guide to specific cameras. By sticking close to his subject he has been able to cover it thoroughly. The result is a meaty, satisfying book that should help any Rollei owner get more enjoyment from his camera.

DIVIDED WE FOUGHT, edited by David Donald. Published by Macmillan Company, New York, N. Y. Cloth bound, 8½ x 11, illustrated, 452 pages, $10.

"The Civil War was the best photographed war in history," reads the cover blurb of this fascinating book. After a look at the more than 500 magnificent illustrations, many readers will heartily agree. The pictures give a vivid, close-up view of the war and the men who fought it; frequently they achieve a power and impact unsurpassed by the great combat photographs of World War I and II.

The lion's share of credit goes to Mathew Brady and his assistants, but the book is by no means a one-man show. Also included are rare and hitherto unpublished pictures by Confederate photographers, and line drawings done on the spot by artists Alfred and William Waud, and Edwin Forbes. The text outlines the military history of the war and quotes pungent passages from eyewitness reports.

Famous generals and anonymous privates come alive in the portraits. The battle scenes are shockingly direct and immediate, making historical events seem like personal experiences. Anyone who admires good photography, or is interested in American history, will find a rich feast in this book.

MY MARYLAND by A. Aubrey Bodine. Published by Camera Magazine, Baltimore, Md. Cloth bound, 9x12, illustrated, 128 pages, $7.50.

A. Aubrey Bodine, photographic director of the *Baltimore Sunday Sun Magazine* and one of America's leading pictorialists, has devoted much of the past 25 years to recording the scenic beauty of Maryland. More than 170 of his best pictures are gathered together in *My Maryland*, a book that should delight natives and please visitors to the Old Line State.

Bodine's taste in subject matter runs to landscapes, seascapes, and architecture, which he records with lush detail and a keen feeling for texture. People appear rarely and then only as incidental objects lending scale to larger scenes. A notable exception is "The Gentle Folk," a close-up shot of wistful Amish children.

Bodine's Maryland is a picturesque, Sunday-roto Maryland, but within this self-imposed limit he does a top-notch job. His pictures give a sweeping panorama of the state, and the captions are crammed with odd bits of local lore and history.

A technical perfectionist, Bodine's photographs are famed for their supurb print quality in the pictorial tradition. This quality is well-preserved thanks to the "Unitone" lithography process by which the illustrations were printed.

RETINA GUIDE by W. D. Emanuel. Published by Transatlantic Arts, Inc., Hollywood-by-the-Sea, Fla., for Focal Press, London, England. Paper bound, 5x6¼, illustrated, 64 pages, $1.25.

This is the latest in the excellent Camera Guide series. Like the previous guides, the Retina booklet gives concise, comprehensive, and objective information on the camera and how to get the best results with it. Pocket-size format and handy reference tables make the *Retina Guide* a useful item to slip into your gadget bag. Also appearing in new editions at $1.75 each are the *Rolleiflex and Rolleicord Guide*, the *Leica Guide*, and the *Exacta Guide*, all prepared by Emanuel.

THE AMATEUR PHOTOGRAPHER'S HANDBOOK by Aaron Sussman. Published by Thomas Y. Crowell Company, New York, N. Y. Cloth bound, 6½x9½, illustrated, 400 pages, $3.75.

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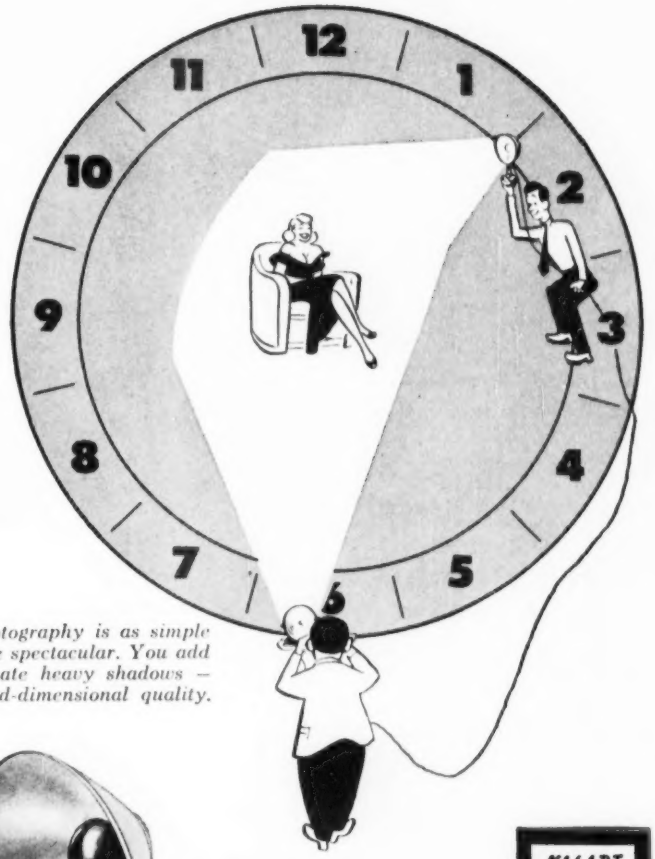

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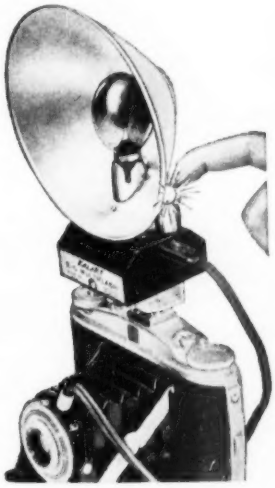

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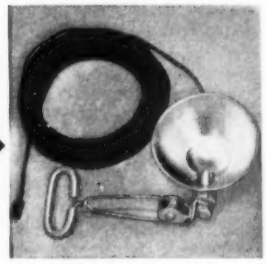

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How to Photograph The 1953 Lunar Eclipses

(Continued from page 42)

gin before sunrise at 2:36 (Pacific Daylight Saving Time) when the summer moon is some 25,000 miles closer, near the point of perigee (nearest to earth in its orbital rounds). This difference in distance between apogee and perigee will be discernible photographically and is a major reason for the larger appearance of the moon at times. Western cameramen can cover the initial stages as well as the entire first half of the July 26 eclipse. In the plains states, the moon will set in the southwest just as the 100-minute period of totality begins, although farther toward the Pacific Coast, much of the climax of the spectacle, though dimly lighted, can be studied and photographed if very fast lenses are used.

The tables below give local times of the two 1953 eclipses. From them and the complete exposure data for both black-and-white and color film appearing later in the text, individual operations plans can be derived for any area in America.

January 29, 1953
(Eastern Standard Time)

Moon enters umbra	4:54 P.M.
Total eclipse begins	6:05 P.M.
Middle of the eclipse	6:47 P.M.
Total eclipse ends	7:30 P.M.
Moon leaves umbra	8:40 P.M.
Moon leaves penumbra	9:54 P.M.

July 26, 1953
(Pacific Daylight Saving Time)

Moon enters penumbra	2:36 A.M.
Moon enters umbra	3:32 A.M.
Total eclipse begins	4:30 A.M.
Middle of the eclipse	5:21 A.M.
Total eclipse ends	6:11 A.M.

The sun, as the light source, causes the earth to cast a partial shadow, called the penumbra, and a full shadow, the umbra. From the earth, the penumbra remains barely visible to the naked eye until the moon's edge is about to enter the full, dark umbra and be totally eclipsed. Film emulsions, however, will be affected during the penumbra stage.

Eastern viewers of the January eclipse will see the moon rise already in partial eclipse, a spectacle particularly recommended for color photography if the weather is perfectly clear. Exposure may be determined by pointing an exposure meter at the horizon in the direction of the moon. The best time for color shooting is shortly after sunset when the moon will have gained some altitude and brightened, but yet enough twilight color remains to fill out the surrounding sky. Exposure time must not exceed one second, otherwise the rotation of the earth will blur the moon's image. Best shooting results will be obtained with a telephoto lens. The composition of this scene, and most taken in partial daylight, will be enhanced if camera position can include trees or buildings.

Photographers with cameras ranging in size from 2¼x3¼ to larger may want to make what astronomer-photographers call a series shot, which is a sequence of exposures on the same negative of a lunar (or solar) eclipse. About a dozen or less images of the changing phases may be made by tripping the shutter every five or ten minutes. A 35-mm camera equipped with telephoto lens also makes this type of shot possible; the images of the moon will be larger, of course, though fewer. Another alternative, when shooting during diminishing daylight or brightening dawn, is to select some landscape foreground as a frame of reference and shoot one phase on each negative, ending up with the series on a strip of negatives. The foreground in each shot will be identical, with the moon seen in its changing phases and succeeding higher positions. An interesting single-negative series shot entirely in night sky can be made as the moon emerges from eclipse on January 29.

Exciting time lapse motion pictures in color and black-and-white of the partly eclipsed January moonrise and the July moon descent are possible with a camera equipped with telephoto lens and single-frame device. Projected at sound speed, the finished sequence will show not only the moon's ascent, but its actual natural movement into the earth's shadow. A meter reading should be made just before beginning the take. To compensate for the inclination of earth's axis and rotation, the moon should be located in the finder at the start so as to traverse the field over a six-minute run. With camera mounted on a heavy tripod, one frame is exposed precisely every second, using, preferably, a cable release to prevent any blurring caused by jarring, for as long as some portion of the moon remains in the field of view. Then about 15 minutes later, the lens aperture should be increased as indicated by changing meter readings for another similarly striking scene, still including the horizon, if possible, but showing a later phase of the eclipse. Slight underexposure is desirable because the gathering dusk will then be recorded as it appears to the eye. Photographers whose cameras lack a single-frame exposure device can shoot a five-foot section of film every seven or eight minutes during the first half hour to portray the very beautiful ascent phases of this eclipse. When darkness is complete, higher phases may still be filmed, either by the single-frame or continuous section method. Color film will faithfully record progressively changing hues cast on the moon's surface by the earth's atmosphere. Even throughout total eclipse, the moon glows faintly in the darkness of space from refracted sunlight. By far the prettiest stage of every lunar eclipse, however, is just before or after totality. The moon then closely resembles a Japanese lantern suspended in the heavens. Only a slender crescent of sun-lighted limb remains; the rest of the moon is blood-red in the earth's shadow.

Following are tables giving basic exposure data for eclipse coverage, rated for clear skies and a two-hour lunar altitude (increase aperture slightly when moon is low). These tables may be used

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135-mm., f/4.5 Steinheil Culminar	60.00
150-mm., f/5.5 Meyer Goerlitz Tele-Megor	55.95
180-mm., f/5.5 Meyer Goerlitz Tele-Megor	82.95
250-mm., f/5.5 Meyer Goerlitz Tele-Megor	132.15
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For further information on these new lenses for the 1953 Praktiflex FX, see your local camera dealer or write to The Praktica Company, Inc., 48 West 29th Street, New York 1, N. Y. Exclusive sales and service representative in the U.S.A. for the KW-OPTIK WORKS, GERMANY.

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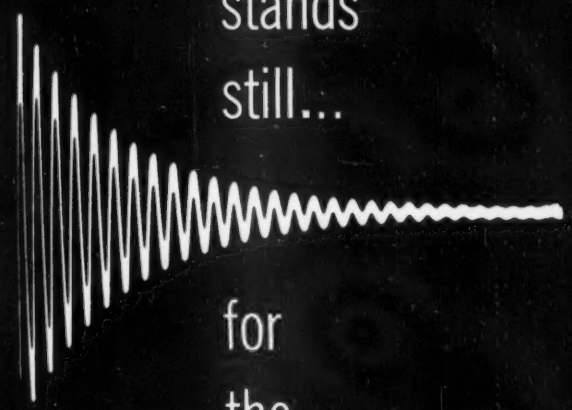

35-mm. single-lens reflex camera

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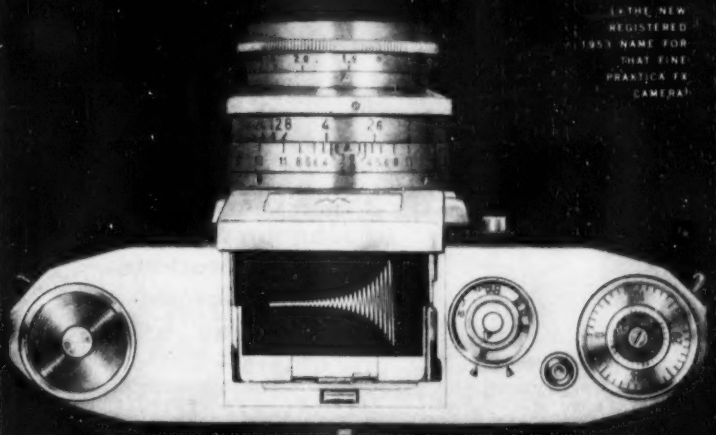

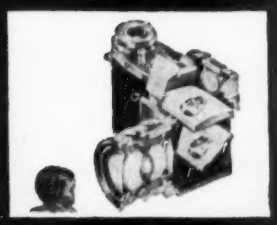

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in conjunction with future lunar eclipses, the next one to take place on January 18, 1954.

Series Picture

These figures are set up for a series picture, taking a phase image every ten minutes, over an average hour's shadow entry and using Ansco Supreme film or Kodak Plus-X. Intermediate or single photograph data may be calculated from them. If the moon's passage into umbra is longer than 60 minutes, spread the times or figure apertures accordingly. This same table, inverted, may be followed as the moon emerges from umbra.

	Aperture	*Shutter speed*
Deep in penumbra, 3 min. before umbra entry	f/11	1/50
7 min. in umbra	f/11	1/25
17 min. in umbra	f/8	1/25
27 min. in umbra	f/8	1/10
37 min. in umbra	f/8	1/5
47 min. in umbra	f/6.3	1/5
57 min. in umbra	f/5.6	1/2
Totality (67 min. in umbra)	f/2.8	1/2

Still Color Photographs

(Using Kodachrome, Ektachrome or Ansco color film.)

	Aperture	*Shutter speed*
Deep in penumbra	f/9	1/10
Shadow "bite" (entering umbra)	f/7.5	1/10
Half immersed in umbra	f/6.3	1/5
Deep in umbra	f/4.5	1/2
Just before totality (Japanese lantern effect)	f/2	1/2
Totality	f/1.4	½–1

Motion Pictures in Color

(Using Kodachrome or Ansco color film.)
All stop-motion, rated at 1/30 sec. frame exposure.

	Aperture
1/5 in shadow	f/4.5
1/2 in shadow	f/3
3/4 in shadow	f/2.2
Very deep in shadow	f/1.4

Motion Pictures in Black-and-White

(Using Super-X or similar film.)
1/30 sec. frame exposure.

	Aperture
1/4 in shadow	f/8
1/2 in shadow	f/5.6
3/4 in shadow	f/4

(Using Super-XX or similar film.)

9/10 in Umbra	f/2.8
Totality	f/2.0 or 1.4

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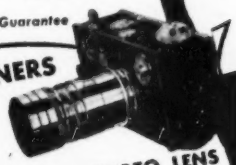

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BUSCH 2¼x3¼ PRESS, F/4.5, Kalart R.F.	109.50	11.00
SPEED GRAPHIC 2¼x3¼, F/4.5 Ektar, Kalart R.F.	159.50	16.00
2¼x3¼ BUSCH, F/4.5 Raptar, Vue-Focus	129.50	13.00
2¼x3¼ SPEED GRAPHIC, 105 mm F/3.7 Ektar, Kalart R.F.	114.95	12.00

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B&H TRI-8, 8 mm, F/1.9, 1½" F/3.5	142.50	14.00
VICTOR 5, F/1.9	129.50	13.00
35MM CAMERAS		
KODAK 35, R.F., F/3.5	$ 49.50	$ 5.00
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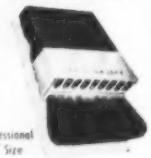

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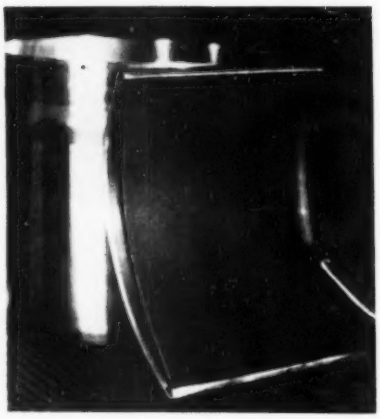
HOW TO DEVELOP SHEET FILM IN A ROLL FILM TANK

If you wish to use a roll-film developing tank for developing small sheets of film, it is a simple matter to make film holders that will fit nicely in your roll-film tank.

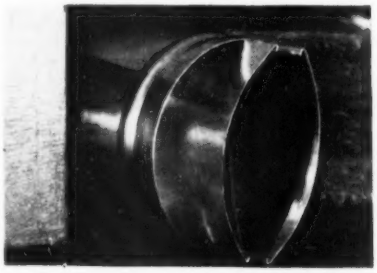
From a thin sheet of stainless steel, cut two pieces as wide as the film to be developed, and one-half-inch longer. Bend over one-eighth-inch at each end of the metal sheet, or far enough to form a groove into which the film will slip easily and yet be firmly held. Place the metal sheet, with the bent-over edges down, over a tin can or other cylindrical surface, and bend downward on each end until they are far enough apart to permit the sheet of film to slip in with a slight curve in the same direction as the curve of the metal. The film now will be held firmly without touching the metal anywhere except at the ends. This will allow solutions in the tank to circulate freely around it.

Load the sheet film into the holders and place the holders in the developing tank. Place the lid on the tank and proceed as you would in developing roll film. Use a tank with a baffle in the lid, since tanks that are equipped for hollow core reels will leak unless reels are in place.

If you use a Nikor tank for 120 film, and have followed instructions, the two film holders will fit snugly in the tank without rattling. If you use a larger tank, and want to agitate during development, it will be necessary to use small blocks of wood, or other material not affected by the solution, to keep the holders in place in the tank. With a tank that has a baffle, and also a hole, in the lid, merely place a cork in the hole of the lid to use the tank in developing sheet film.—*John L. Mattox, Syracuse, Neb.*



Sheet film is inserted, top, in curved holder. Bottom, two holders carrying sheet film fit nicely in Nikor tank.



Photography — Frank Adams

"If you're that tired, Jack, why don't you go home?"

contests and markets

CONTESTS

SCHOLASTIC MAGAZINES announce the annual Scholastic-Ansco photography awards in black-and-white and color, open to all students in grades 7 through 12, regularly enrolled in public, private, or parochial schools in the United States and its possessions. Students living in certain regional areas must submit entries for preliminary judging in regional exhibitions. There are 15 classifications with prizes of $50, $25 and $15 for the first three awards in each classification. Awards for photographs taken on Ansco film are doubled. The basic prizes are also duplicated by Sylvania for photographs taken with Sylvania flashbulbs. Sylvania also offers a special award of three cases of flashbulbs. The Fred Archer School of Photography, Los Angeles, Calif., offers two scholarships; the Art Center School, Los Angeles, offers one scholarship. The national contest deadline is March 15, 1953. Copies of the rules booklet, which includes 39 regional areas, are available from Scholastic Magazines, 351 Fourth Ave., New York 10, N. Y.

GRAFLEX, INC., announces its 1953 photography contest and third annual Graflex-INP Press Fellowship. The contest is open to all pictures made with any model Ciro-flex or Ciro 35, as well as Graphic and Graflex cameras, taken anywhere in the world since December 1, 1951. There is no limit on subject matter. The Picture Story Division offers a first prize of $1,000, second, $500 and third $400. Stories may be in color or black-and-white and must consist of four or more pictures. Captions, if needed, must be attached to each print, and no story will be judged if it has appeared in a publication with circulation over 200,000. The Press Division, open to professional news photographers only, requires no model releases for pictures, and offers $500 for first prize, $300 for second, $200 for third. Other divisions are Teen Age Class, Non-Professional and Color. Photographs in all other divisions require model releases where necessary, must be 11x14 and unmounted.

The Graflex-INP Press Fellowship will be awarded the contestant whom the judges select as most promising. The winner will cover news assignments, work in INP labs, sit in on editorial conferences, and cover news beats. Official rules folders and entry forms are available from all Graflex dealers or from Contest Dept., Graflex, Inc., Rochester 8, N. Y.

NATIONAL PRESS PHOTOGRAPHERS ASSOCIATION and the NATIONAL FIRE PROTECTION ASSOCIATION are sponsoring the third annual Fire Foto of the Year contest. Prize money totaling $375, as well as certificates, will be awarded. The contest is open to fire photographs, published or unpublished, taken in 1952 by press photographers in the United States and Canada. Write Melvin R. Freeman, public relations manager, National Fire Protection Association, 60 Batterymarch St., Boston 10, Mass. Contest closes January 31, 1953.

MARKETS

LAKESIDE TELEVISION COMPANY is looking for 16-mm films, averaging 400 feet in length, dealing with animals, sports, customs, adventure, human interest, etc. The firm will help edit, add sound track and distribute to television stations, at no cost to the cinematographer. Direct inquiries only to Lakeside Television Company, 38 Central Park South, New York 19, N. Y. The firm assumes no responsibility for films sent without an indication of interest on its part.

ARGO SLIDES EXCHANGE is in the market for 35-mm transparencies of Catholic shrines all over the world. Direct inquiries or submissions to Argo Slides Exchange, 62 William St., New York 5, N. Y.—

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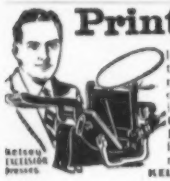

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photo tips

A Simple Rack

An ordinary wooden clothespin will provide a convenient, space-saving rack for storing such darkroom implements as print tongs and film squeegees. One leg is cut from the clothespin and discarded; remaining portion of pin is then fastened to darkroom wall with a wood screw, placing uncut portion outward as shown. Space from which leg has been cut provides clearance for the items which can then be slipped over the uncut side of the pin.—*T. T. McDougal, Chicago, Ill.*

Drop-Proof Your Camera

Easy to make and attach, an ingenious thumb-or-finger grip minimizes risk of dropping your camera. The device requires a strip of thin sheet metal about ¾-inch wide—firm but flexible. Ends of strip are brought together, leaving loop at center. Drill a hole through the two ends of the strip for insertion of a short, ¼-inch bolt. Screw this fixture into camera tripod socket, and insert your thumb through loop when holding camera at waist or eye-level.—*Kay Bronaldo, Sturgis, Mich.*

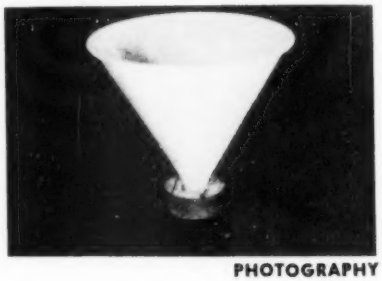
How to Preserve a Changing Bag

Repeated folding will cause the inner, rubberized lining of a photographic changing bag to exhibit a tendency to crack and develop minute holes. The usefulness of the bag can be prolonged, and frequent patching jobs avoided, if the bag is stored without folding. This can be done by means of a small hook, fastened to the wall or other convenient spot in the darkroom, from which the bag can be suspended when not in use, by the hole in the zipper slide.—*John J. Rea, Urbana, Illinois.*

Finding the Center of Interest

A simple procedure will insure the correct centering of quick shots made with a folding camera. Cut a small black dot from photographic masking tape, and press is exactly in the center of the forward lens of the finder. The dot will appear as only a small shadow when you look through the finder—but you can spot it instantly over the center of interest in the scene, thus making sure that the picture will include just what you intended. —*Ken Murray, Colon, Mich.*

Steadying a Funnel



When pouring photographic solutions or other liquids through a funnel, it's a nuisance to have to steady the funnel with one hand—and a hazard if you don't, because the funnel can tip so easily. To insure its remaining stationary during the pouring, take a cork that fits the container and use a sharp pocket knife to make a hole through the center of the cork that will accommodate the lower part of the funnel and hold it firmly in place.—*Duncan Abbott, Danville, Ill.*

Candid Shots

(*Continued from page* 32)

laws of libel, treason, and sedition." Then he adds pointedly, "Insofar as pictures in the news are concerned, we have anything but a free press." He includes impressive documentation of some of the more violent and indefensible physical attacks on press cameramen in the U. S. Costa apparently hasn't encountered the argument we've heard so often—that photographers too frequently poke their lenses into other people's business; here the "freedom" involved is not so much that of the cameraman as that of his subject. (Admittedly, this does not involve bona fide pros so much as amateurs who like to think of themselves as news and human-interest photographers.) At any rate, the Costa article is an illuminating one, and contributes much to the exchange of ideas on the subject that will eventually produce a better working relationship between the press photographer and the world around him.—

STROKE OF COMB FIRES FLASH TUBES

Perhaps you think your girl friend's hair is so beautiful that it is breathtaking—or even electrifying. You are right, it is electrifying. Each stroke of the hair with a comb produces from 8,000 to 10,000 volts of potential electricity. This is enough electricity to power a high-speed phototube.

To prove that "hair" power can be used in photography, a General Electric technician rigged a collector rod onto a comb. This in turn was connected to the trigger of a flash lamp. As the girl combed her hair, an 8,000-volt charge surged from the comb to trip the trigger. The lamp flashed, and an action photograph of the hair combing was automatically taken.

Be careful next time you stroke your girl friend's hair—it's high-powered!—

Lovely Eleanor Bencho generates the necessary 8,000 volts to set off flash tubes with a single stroke of comb fitted with collector rod and thus takes a photograph of herself and model friend in background.

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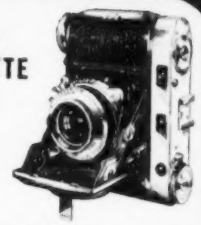

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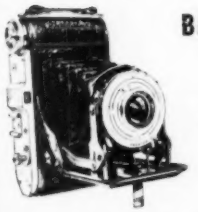

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f4.5 Schneider RADIONAR Lens

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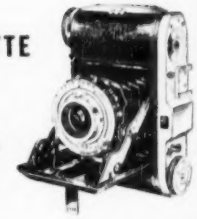
f3.5 Schneider RADIONAR Lens



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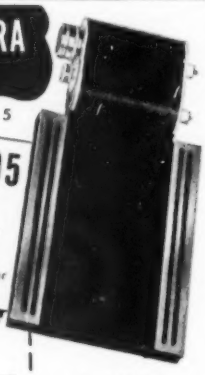

4 x 5 Model Illustrated

MAR-BAR, Inc.
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Beverly Hills
California

My Camera is
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Extension Flash Without Wires

(Continued from page 50)

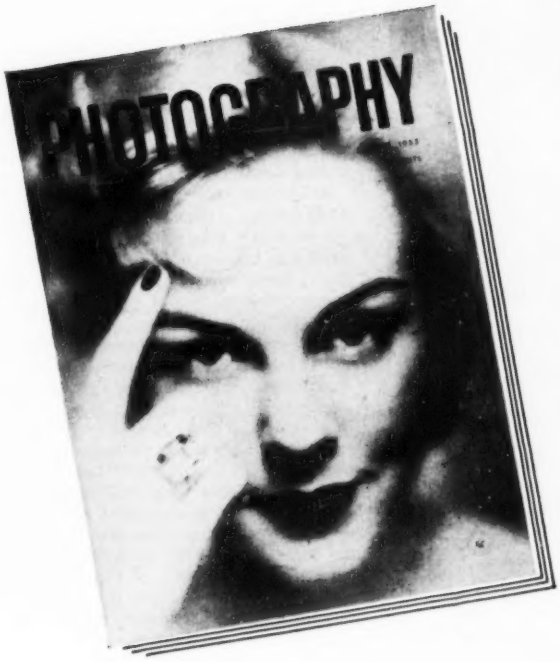
doors as well as on tripod heads. The phototube, which sticks out from the top of the Teleflash housing can be rotated through 360 degrees to face the triggering light source regardless of how the unit is mounted and aimed. There is an extension outlet in the side of the housing (wired in parallel to the lamp socket); also a series-wired "remote" switch outlet in the rear which permits the Teleflash to be used as an ordinary B-C flashing unit when a connection is made with the terminals of any synchro-shutter (and the phototube is covered or removed). The capacitor charging mechanism is turned on by putting a good unused flash lamp in the lamp socket. When the lamp has been flashed, the unit is instantly and automatically turned off.

The new Slavey is a box shaped unit which weighs a little more than 3½ pounds without the lamp-socket and reflector unit which is usually mounted on a swivel atop the housing. In normal use, the Slavey is placed on a shelf, tabletop, or other flat supporting surface so the photocell window in the front of the unit's housing is lined up with the trigger light source. The reflector is directed at the subject by manipulating the swivel mount. One of the unique advantages of this unit is that any extension flash unit can be plugged into its "flash" outlet—one taking large standard-base bulbs, or midgets if you prefer. There is also an electronic flash outlet on the top of the Slavey housing which permits the synchronization of speedlight units at shutter speeds up to about 1/500 second. Unlike the Teleflash, the new Slavey has an on-off switch which must be manually operated. It also has a graduated sensitivity control which is adjusted for the intensity of the light in the scene to be photographed so the slave lamp will be fired with minimum time-lag. The phototube is usually most sensitive when the surroundings are darkest. In fact, phototubes become temporarily paralyzed and inoperative when exposed to direct sunlight, regardless of any controls. When shooting in the open, it is good practice to shield the photocell from sunlight with a black paper hood.

All of the accompanying examples of slave unit performance were prepared by working photographers who have made the SR Teleflash an integral part of their field equipment. One of the most enthusiastic and articulate groups is in Milwaukee, where Strobo Research is located. But the gospel has spread to Chicago and New York, Boston and Providence, Los Angeles and every other point where competition is keen.

Every owner of a slave unit I speak to tells me that the big feature of the accessory is the fact that he *uses* it. It's easy to carry in the camera case and it can be put into action as fast as a flashbulb can be placed in the lamp socket and the unit can be handed to someone to hold or perched on a suitable stand or support. Every user I know reports that

ACT NOW – SAVE 50%



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he now makes multi-flash pictures that he used to pass up because it was too much trouble or downright impossible to run extension wiring to the extension-lamp position. Here are typical cases:

1. Automobile wrecks at night where cross-lighting reveals textures and details that are normally obliterated by flat flash. Milling crowds usually make it impossible to run wiring from the camera to the extension lamps.

2. Parades at night where half a city block must be covered with relatively even lighting. A single lamp is usually inadequate, whereas crowds make wire-stringing perilous.

3. Story-telling indoor picture situations where wiring has to be kept out of range of the camera lens. Wiring can, of course, be deftly hidden or extended out of the picture area, but this requires so much time and effort that the hard-pressed worker is inclined to forget about it and settle for flat one-lamp lighting.

4. Almost any picture situation that calls for more than two extension lamps. Slaves deftly side-step the wire maze and attending battery-power calculations. This group obviously includes night club shots, theater setups, and the coverage of any large indoor assemblage.

In scanning the accompanying illustrations, you may have noted that several exposures were made by the open-flash method. When the camera can be placed on a tripod or other firm support and the subject can stand it, open-flash enables you to use all the light emitted by all the flash lamps—the triggering lamp at the camera as well as the slave lamps. This enables you to stop down the camera lens for maximum depth of field, especially when important parts of the subject are distributed near and far throughout the picture area. When necessary the intensity of the triggering lamp at the camera can be subdued to create a desired fill-in effect by using it without a reflector or by covering the lamp and reflector with one or two thicknesses of a clean white handkerchief or with some other diffuser.

I have used slaves with a wide variety of cameras, shutters, and flashbulbs—both on the front and focal-plane shutters of 4x5 sheet-film cameras (the former with No. 5's and the latter with No. 31 focal plane bulbs); on 35-mm focal plane miniature cameras with No. 6 midget focal plane bulbs; on a 2¼ x 2¼ twin-lens reflex as well as a Polaroid camera and a fixed-focus fixed-aperture box camera. Slaves solved the problem of whether or not to provide all my cameras and flashguns with standard electrical outlets or to provide each unit with a special extension wire and suitable adapters for each fitting. For none are needed.

Though slaves are a professional favorite, they are priced within range of amateur budgets—the stripped model of the Slavey without batteries or swivel and reflector unit listing at $17.95 and the compact, self-contained Teleflash, complete, at a little less than fifty dollars. To make them perform, all you need is a flash camera plus a bit of skill and imagination in placing the unit where it will do most good. It's surprising how quickly you learn with a slave to command.—■

Calendar of photographic exhibitions

*Conducted according to the recommended practices of the Photographic Society of America.

Fourth International Salon of Prints and Color Slides*, Worcestershire Camera and Cine Club, Worcester, England.

Closes Feb. 11, 1953.
Entry fee $1; four prints and/or color slides allowed.
On exhibit at Worcester City Art Gallery, March 7 to 28, 1953.
For information and entry blanks, write C. J. Morrall, 57, The Tything, Worcester, England.

9th Canadian International Exhibition of Color Photography*, Toronto Camera Club, Toronto, Ont., Canada.

Closes Feb. 11, 1953.
Entry fee $1; four slides allowed.
On exhibit at Royal Ontario Museum Theater, March 4 to 6, 1953.
For information and entry blanks, write W. J. Blackhall, c/o Toronto Camera-Club, 2 Gould St., Toronto, Ont., Canada.

17th Rochester International Salon of Photography*, The Memorial Art Gallery, Rochester, N. Y.

Closes Feb. 12, 1953.
Entry fee $1, four prints and/or slides (including stereo) allowed.
On exhibit at Memorial Art Gallery, Rochester, from March 6 to 29, 1953.
For information and entry blanks, write Mr. Lowell Miller, Exhibits Director, 99 Parkwood Road, Rochester 16, N. Y.

41st Exhibition of the City of London and Cripplegate Photographic Society, London, England.

Closes Feb. 13, 1953.
Entry fee $1, four prints and /or slides allowed.
On exhibit at The Cripplegate Institute, London, March 23 to 28, 1953.
For information and entry blanks, write The Hon. Sect'y, City of London & Cripplegate Photographic Society, 145, Thanet House, Thanet St., London, W.C.1., England.

17th Philadelphia International Exhibition of Photography*, The Miniature Camera Club of Philadelphia, Philadelphia, Penna.

Closes Feb. 14, 1953.
Entry fee $1, four prints and/or slides allowed.
On exhibit in the Galleries of The Free Library of Philadelphia, Philadelphia, March 7 to 29, 1953.
For information and entry blanks, write Miss Grace E. McIlvyer, Secy., 5814 Cedarhurst St., Philadelphia 43, Penna.

International Exhibition of Photography, The Ipswich and District Photographic Society, Ipswich, England.

Closes Feb. 16, 1953.
Entry fee $1, four prints and/or six color allowed.
On exhibit in the Ipswich School of Art from March 16 to 28, 1953.
For information and entry blanks, write Mr. R. S. Turner, 27, Tuddenham Road, Ipswich, England.

Color Print Competitions*, Color Division of the Photographic Society of America, Philadelphia, Pa.

Closing dates, Feb. 20, 1953, May 20, 1953.
No entry fee required for Color Division members. All others $1 for series of three or 50c for each contest. Four prints allowed.
For information and entry blanks, write Contest Director, W. H. Savary, R.F.D. No. 2, Box No. 221, Plainfield, N. J.

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color column

Second in a series...

Every day the demand for color in photography is growing! From the many examples of outstanding color work we see in advertisements, displays, and literature, we begin to appreciate the fine points of color. It is only natural that we should get the urge to work in color ourselves.

Hand-coloring of photographs with transparent photo-oil colors is by far the simplest, most economical, and, in many ways, the most satisfying method of achieving photographic color. Let us get down to some of the fine points of this fascinating phase of photography.

In the past, some photographers thought of using photo-oil colors on "just any picture" in the belief that the color would hide faults in the photograph itself. A muddy photograph, with dull highlights and blocked-up shadows belongs in the wastebasket, whether it is to stand as a black-and-white or to be hand-colored. Hand-coloring will seldom improve it. Photo-oil colors will enhance any good picture, but they will not save a bad one.

The best print for hand-coloring with oils is devoid of any harsh contrasts; if anything, it should be slightly on the warm, or soft side. There should be details in all the shadows, and the highlights should not be chalky. Generally, the warmer-toned chlorobromide papers are better suited for such photographs. These should be processed to produce a warm (brownish) tone, rather than a cold (bluish) tone. Use a semi-matte paper for best coloring results. Glossy or illustrator-type papers will not accept sufficient color to produce good results, while a dead matte surface will grip the colors too strongly.

Often, the subject of sepia toning comes up in connection with hand-coloring. When to tone can be determined by looking at the subject matter of the picture. If the subject tends toward the yellow, brown or red, the photograph may be toned to facilitate coloring. This category includes autumn landscapes, brown-haired animals, most portraits.

On the other hand, you would not want to tone a blue seascape or a navy uniform. You would be giving yourself double work if you sepia-toned such pictures. Leave this class of photographs untoned and they will color without difficulty.

Most papers will tone well in the patent, ready-mixed toners on the market. Just immerse a print in one of these preparations until it reaches the desired tone, wash and dry, and the picture is ready for coloring.

The selection of hues to be applied to the various parts of a photograph is left to the discretion of the colorist, but for realism the colors should have close relation to the original subject. Many Marshall photo-oil colors are named for their uses, such as Flesh, Sky Blue, Tree Green, Cheek, etc., and special new colors such as Khaki, Navy Blue, and Air Force Blue to help you color pictures of men in uniform quickly.

Going to the big National Photographic Show at the Grand Central Palace in New York on February 12-16? Drop in at Booth 40. An expert on hand-coloring will answer your questions or help you with your own work. Or, drop a note to John G. Marshall Mfg. Co., Inc., 167 North 9th Street, Brooklyn 11, N. Y.

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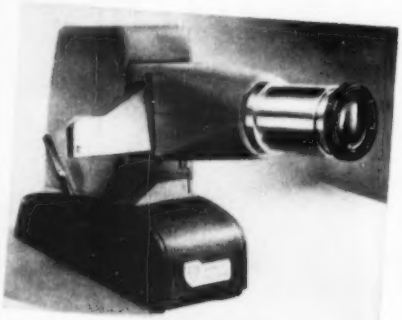
trade notes and news

All data and descriptions ascribed to products listed herein are those claimed by the manufacturers and distributors, and listings are not to be construed as endorsements by PHOTOGRAPHY.

NEW MINIATURE CAMERA, the Konica II 35-mm camera, is offered by Konica Camera Co., 76 W. Chelten Ave., Philadelphia, Pa. The Konica II has a coated 50-mm, *f*/2.8 Hexanon lens in a Synchro Konirapid-S shutter with speeds from 1 to 1/500 sec, T & B, and built-in flash synchronization. Other features are single-window

eyepiece for viewfinder and coupled rangefinder, double-exposure prevention selector, body shutter release, helical focusing, depth of field scale, and settings visible from top of camera. The camera makes up to 36 exposures on standard 35-mm cartridges. Price is $181.50; leather case is available at $8. A complete line of accessories is available. Also introduced is the Konica I, a modified version of the above camera. With coated 50-mm, *f*/3.5 Hexar lens, price is $104.50; with Hexanon lens, $117. Write Konica for complete details.

SLIDE PROJECTOR, the Reviewer 500, is announced by American Optical Co., Instrument Div. The projector is a blower-cooled, 500-watt model designed, for 2¼ x 2¼ slides, but is convertible to accept 2x2 slides. Of all-metal construction, the projector has a four-element condenser sys-



tem, and an automatic slide centering device. The projector can be had with choice of 5-inch, *f*/3.75 or 7-inch, *f*/3.65 lenses. Also available are case with lift-off cover, and accessory 2x2 slide changer. Write the manufacturer for price and additional information.

NEW BATTERY, a small dry-cell unit composed of 15 dry cells fitted together to form a 22½-volt battery for 25,000 or more individual flash pictures, is offered by General Dry Batteries, Inc., 13000 Athens Ave., Cleveland, Ohio. The battery is especially designed for use in battery capacitor cartridges, and is constructed to fit all popular types of B-C units. Write manufacturer for additional information.

VIEWER for 2x2 slides, the Caspeco Dimensional Viewer, is announced by Camera Specialty Co., Inc., 50 W. 29th St., New York 1, N. Y. The unit is all cast of aluminum, and has a polished lens. Price is $2.95. See your dealer or write manufacturer for more information.

Camera Specialty also offers a new exposure meter, the Wirgin, for still and movie cameras. The extinction-type meter gives readings in a single operation, and has diaphragm settings from *f*/2 to *f* 32, with speed settings from 8 to 1/500 sec. Price is $2.25. More details are available from the distributor.

JAMES H. SMITH & SONS CORP., Griffith, Ind., introduces the Victor Highliter and Mainlighter Clamp-Lites. The C5 is for highlight and backlight effects, and is priced at $2.95. The C11 is for main and fill-in lighting, and sells for $3.95. The metal reflectors are polished, and have a frost interior, swivel action, red handle, and spring clamp, and are individually packaged. Also offered is the Victor lighting kit consisting of three Adapta-Lites, complete with lamps. These are two 11-inch main lights and a 5-inch concentrating light, all with detachable clamps and cords. Price, with cardboard carrying case, is $14.95. Write the manufacturer for more information.

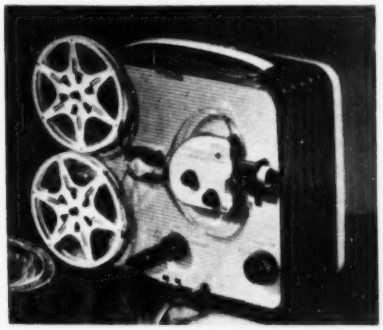
NEW REFLEX CAMERA, the Graflex 22 twin-lens reflex, is offered by Graflex, Inc., 154 Clarissa St., Rochester 8, N. Y. The new camera makes 12 2¼x2¼ pictures on 120 film, is equipped with a coated 85-mm, *f*/3.5 Graftar lens coupled to an *f* 3.2 viewing lens, and a Century flash-synchronized shutter with speeds from 1/10 to 1/200 sec, T

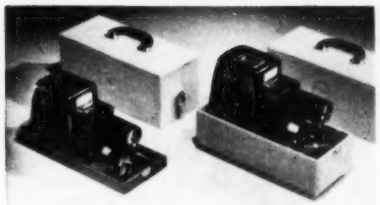
and B, synchronized for all classes of lamps. The camera is of all-metal construction, has built-in field lens under the groundglass viewing screen, 3X magnifier glass, and eye-level sportfinder. This camera replaces the Ciro line recently taken over by Graflex, and one major improvement is in the loading and unloading provisions; the "22" loads and unloads by using a set of push pins which snap in or out to hold or release the film spool. The camera has tripod socket, cable release socket, depth of field scale, and focuses from three feet to infinity. Price is $89.50 for the one model now offered. Leather eveready case is $8.50. A complete line of accessories is available. A limited number of the cameras are available in gray leatherette; normal finish is black. See your dealer or write manufacturer for complete details.

NEW FLASHBULB, less than half the size of previous midget lamps, is introduced by Sylvania Electric Products Inc., 1740 Broadway, New York 19, N. Y. The Bantam 8 is designed for both amateur and professional use. It fits all standard bayonet sockets without the need for an adaptor. It has a light output of 7,000 lumen seconds

and time-to peak is 16 milliseconds. The Bantam 8 is a space saver, as 24 lamps take up as much room as 10 Press 25's do. The bulb is particularly suited for close-range shooting, and is recommended for synchro-sunlight photography. Packs of 12 lamps cost $1.50, and the sleeves break into 3 units. Lamps are available in blocks of 4 or 8. For additional details see your dealer or write Sylvania.

MOVIE AND STILL PROJECTORS are offered by Eastman Kodak Co., Rochester 4, N. Y. The movie unit is the new Brownie 8-mm movie projector. Featuring a single knob control for forward, "still," reverse, or

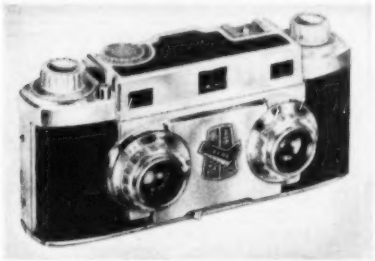




rewind settings, the Brownie projector has illuminated sprockets, focusing lever, tilting knob, power fan cooling, oil-impregnated nylon gears, and built-in handle with removable cover. Price is $62.50, and the unit is planned to sell with a 30-inch Brownie screen for $67. See your dealer or write Eastman Kodak for more details.

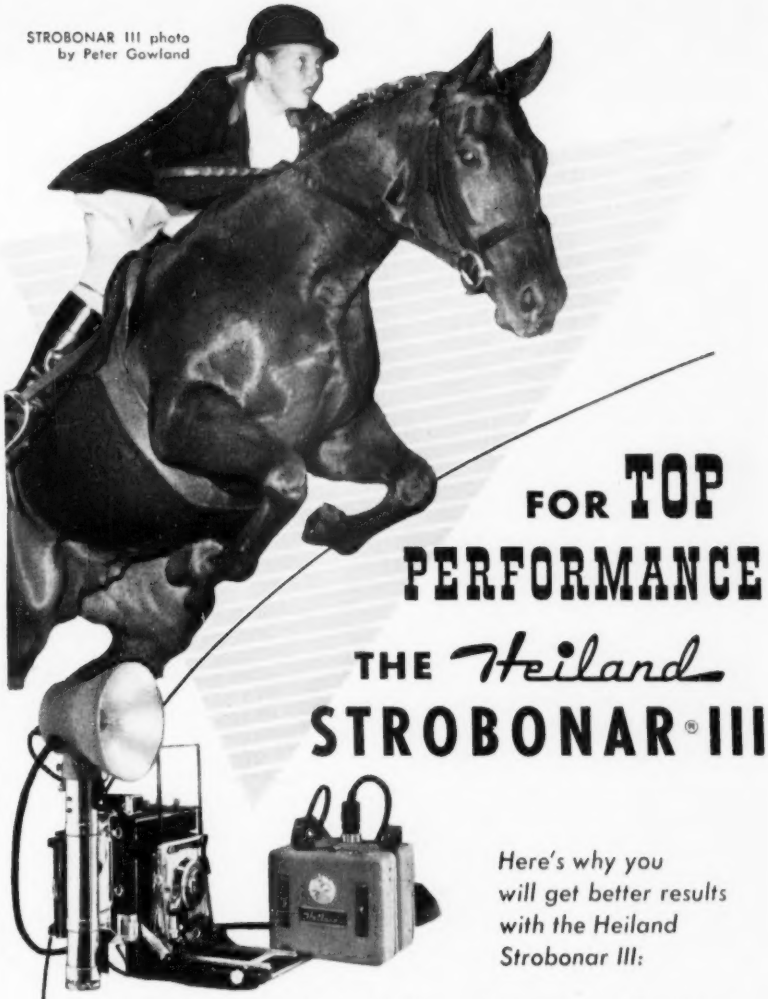
The still projectors are the Kodak Highlux models II and III. The Highlux III has a 5-inch, *f*/3.5 Kodak Projection Ektanon lens, glass reflector, two condenser lenses, uses a 300-watt lamp, and is blower cooled with double cord and switch control to operate blower independently from lamp. The Highlux II is a 200-watt lamp unit, and has the same equipment as the Model III, but without blower. Both use the slide changer first introduced in the Kodaslide Merit. Price of the Highlux III, including lamp, is $56.50, including blower case. Price of the Highlux II is $36.50, including lamp. Case for this is $9.50. A blower case is available for $19.20. See your dealer or write Eastman for complete details.

NEW STEREO CAMERA, the Revere 33, makes its appearance from Revere Camera Co., 320 E. 21 St., Chicago 16, Ill. The Revere 33 makes use of standard 35-mm film, including the new 20-pair special stereo cartridge. Lens equipment is a pair



of matched 35-mm, *f*/3.5 Revere Wollensak Amaton anastigmat lenses in Revere Wollensak Rapax shutters, speeds from ½ to 1/200 sec, T and B, flash synchronized for Class M and Class F lamps. Other features include parallax adjustment, level gauge, coupled superimposed image-type rangefinder, recessed lenses, double exposure pre-

STROBONAR III photo by Peter Gowland



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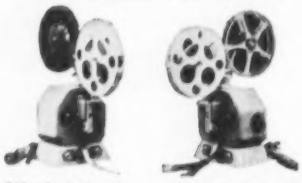

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vention, all-metal body, body shutter release, built-in filter retaining rings, and provision for single-frame exposure. Another feature is drop-in loading of film, without threading sprockets. Also included is combined distance and depth of field scale. Price is $174.50; a Revere Stereo Viewer, illuminating type, with achromatic lenses and interocular adjustment, is $18.50. For complete details see your dealer or write Revere Camera Co.

FOREIGN IMPORT, the Super Baldinette 35-mm camera, is available from Kling Photo Corp., 235 Fourth Ave., New York 3, N. Y. Featuring a coated 50-mm, *f*/2

Schneider Xenon or *f*/2.8 Schneider Xenar lens, in Compur-Rapid M-X shutter with speeds from 1 to 1/500 sec, and flash synchronization, the camera is equipped with a 60-mm, long-base rangefinder, body shutter release, double exposure prevention, automatic film counter, depth of field scale, and accessory clip. The camera makes up to 36 exposures on standard 35-mm film. Price, with *f*/2 lens is $129.50, and with *f*/2.8 lens is $109.50. Write Kling for additional information.

ELECTRONIC FLASH UNIT, the Dormitzer Synctron 200, is announced by Dormitzer Electric and Mfg. Co., 5 Hadley St.,

Cambridge, Mass. The portable unit operates on wet cell storage batteries or 115-volt a-c power. Dual control permits use of maximum light output of 200 watt-seconds, or half power, with flash duration of 1/1,250 sec, and recharging time of 15 to 20 seconds. Lamp head of the Synctron 200 has light indicator to tell when unit is ready for use. Guide numbers are 400 for black-and-white and 60 for Daylight Ektachrome, at full power; half power guide numbers are 250 and 40, respectively. Unit weighs 9 pounds complete. For price and complete details write the manufacturer.

NEWS NOTES: Argus Cameras, Inc., Ann Arbor, Mich., will introduce a limited quantity of Argus C-4 35-mm cameras covered in red alligator, ostrich hide and pigskin. The cameras, with cases, will sell for $140. Write Argus for additional information.

Cam-Pad, P. O. Box 12353, Los Angeles 64, Calif., offers a sponge rubber shoulder pad for use with cameras on tripods. Price is $1.50. Write manufacturer for additional details.

General Photographic Supply Co., 136 Charles St., Boston 14, Mass., announces a color film processing service for all foreign color emulsions. For prices and complete information write to the importer.—

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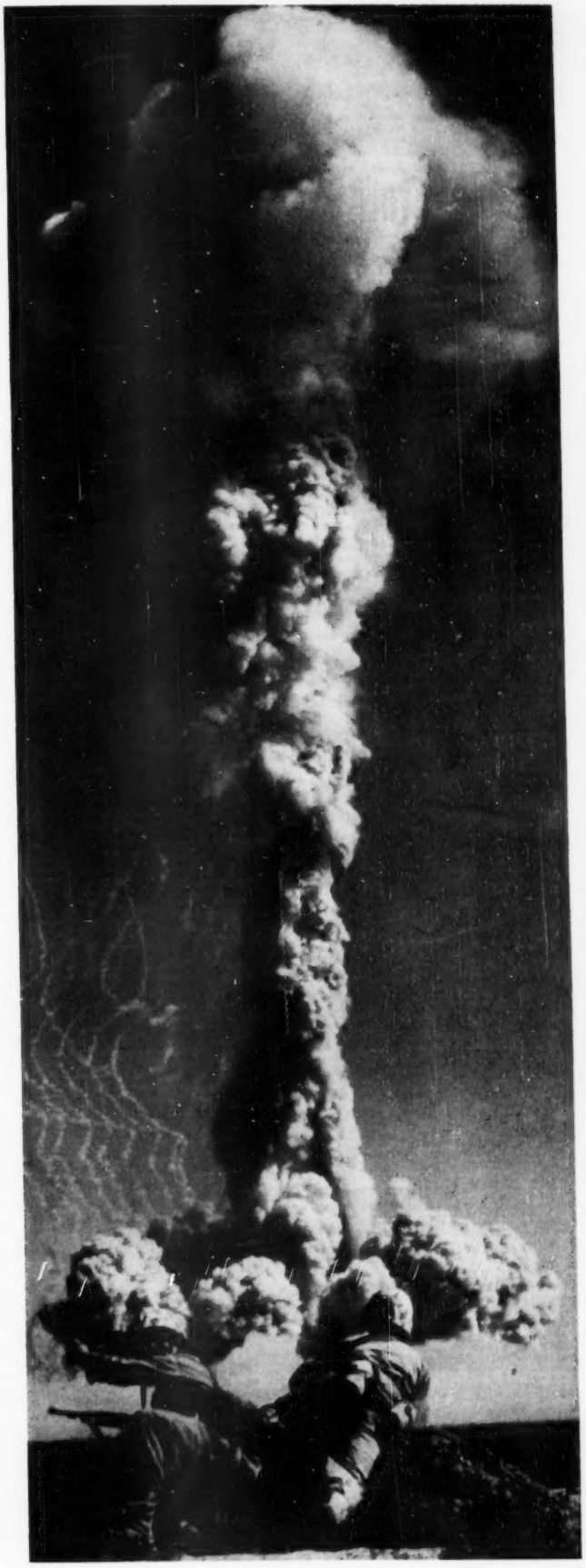

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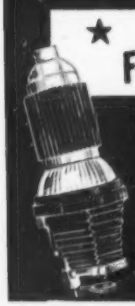

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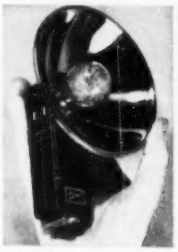

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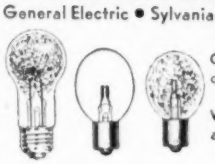

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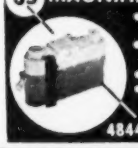

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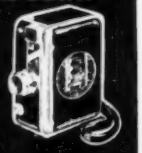

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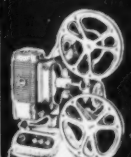

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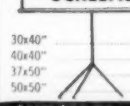

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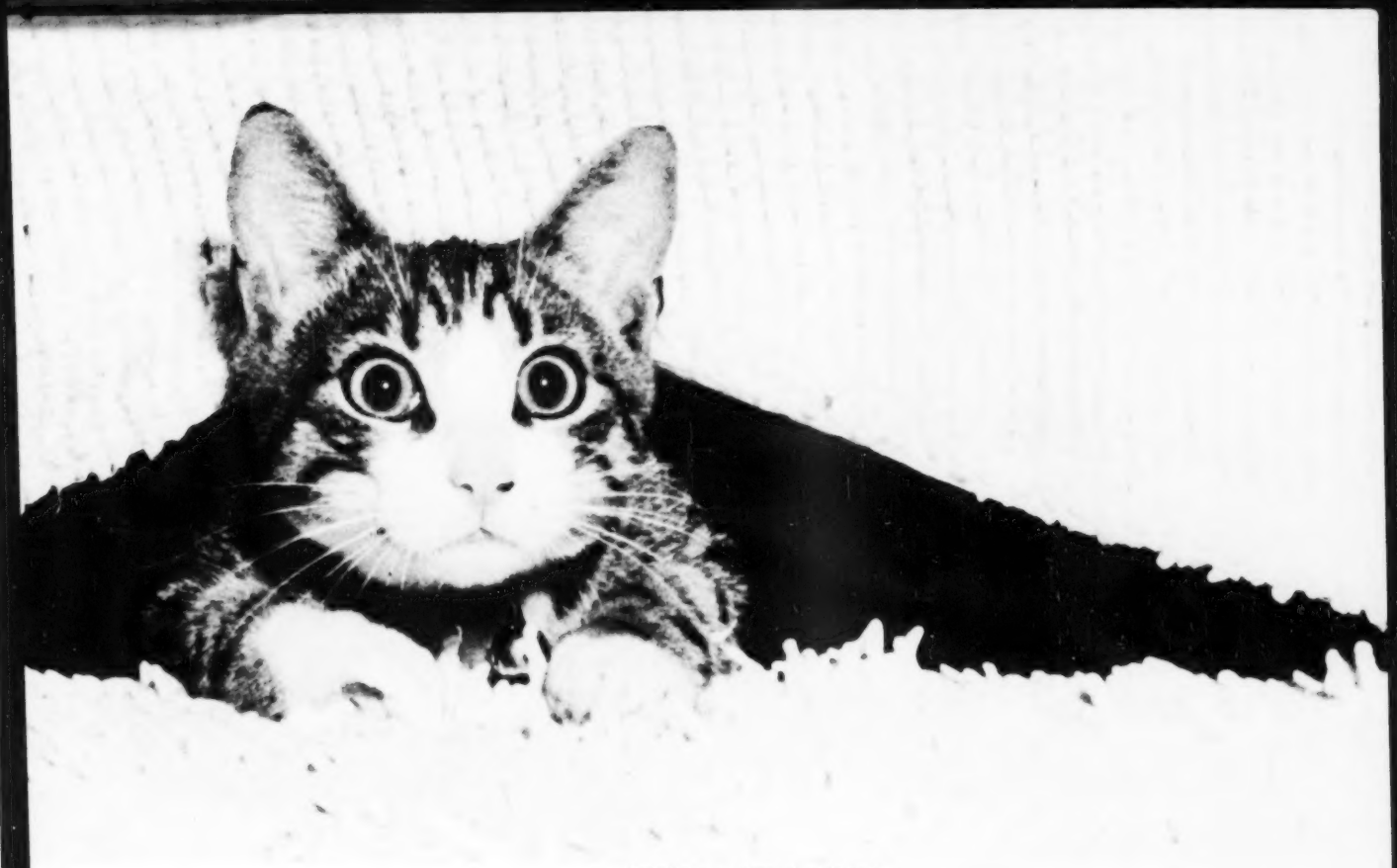

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